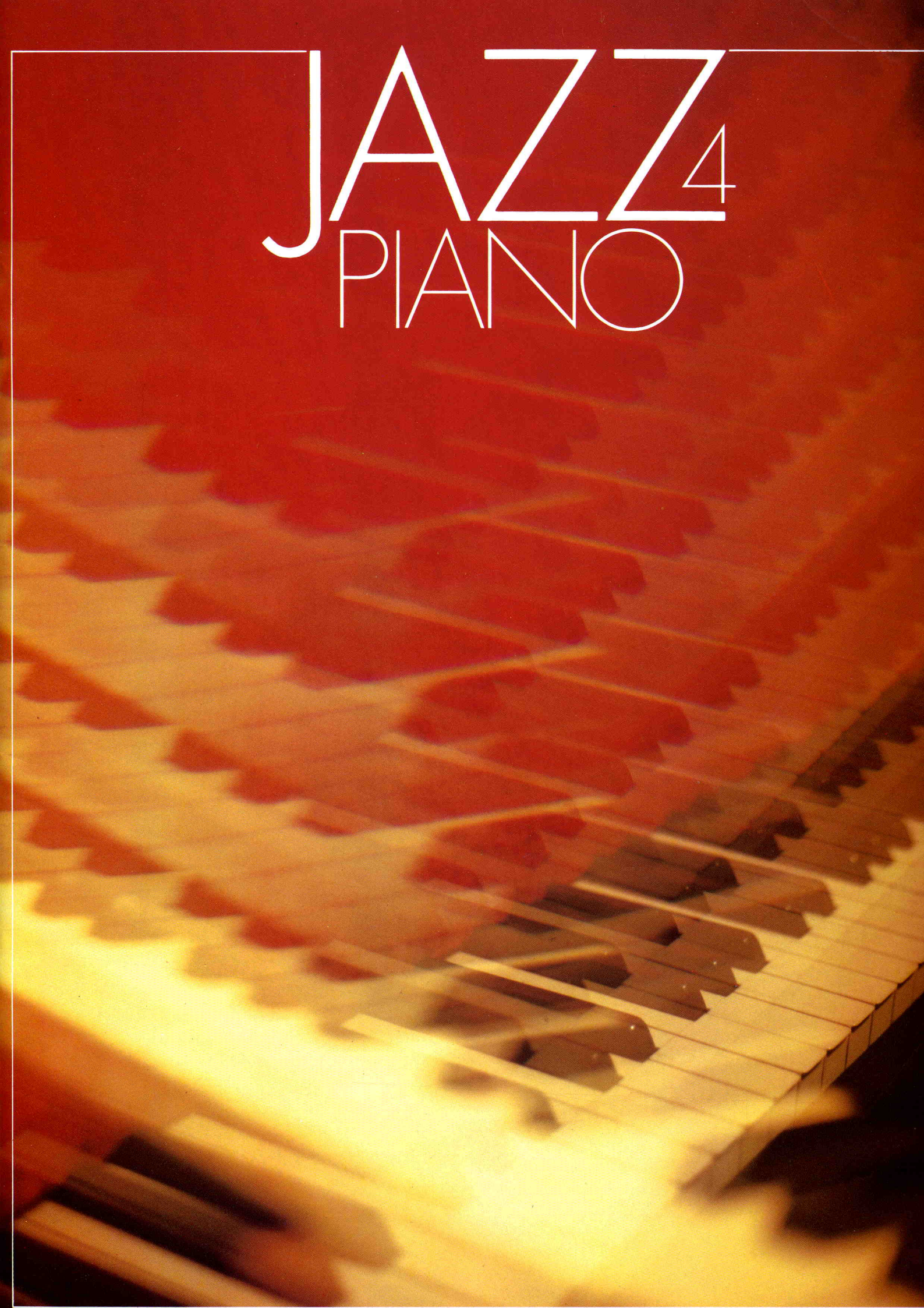
VISIT…

JAZZ 4 PIANO



JAZZ 4 PIANO

TRANSCRIBED by BRIAN PRIESTLEY

For this series of books, Brian Priestley has painstakingly transcribed note-for-note superb recorded performances by innovative jazz pianists, like Art Tatum, Jelly Roll Morton, Thelonious Monk, John Lewis, Duke Ellington, Oscar Peterson, Chick Corea, Earl Hines and many others whose creative brilliance spans decades of jazz history.

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BRIAN PRIESTLEY is the presenter of a weekly jazz programme on BBC Radio London, and has written biographies of Charles Mingus, Charlie Parker and John Coltrane. He is also a pianist and arranger who has played at such clubs as Ronnie Scotts, Pizza Express and the Bass Clef, and is a Tutor in jazz history for Oxford University and jazz piano for Goldsmiths' College, London.

Thanks to Barrie Carson Turner and to Patsy Selves for helping with the selection of material for this volume. Thanks also to Ivan Bates, and once again Simon Burley, Ann Sloboda, Rachel Sparrow and George Wilkins for their help in preparing the manuscript.

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FOREWORD

It is perhaps reassuring that even the great pianists play wrong notes occasionally. Since these solos are transcribed from actual recordings, wrong notes played cleanly are retained while misfingered notes are represented by 'x'. Notes played very lightly ('ghosted') are shown in brackets.

The tempo markings are in each case those of the recorded performances, but it is worth pointing out that with due care and attention to timing and phrasing, each solo can be made to swing successfully at as much as 40% less than the original speed.

Chord sequences have been shown in a relatively simple form, even where there is considerable deviation in the piano part. In this way, the deviations may be appreciated as such, and accompanying players such as bassists or guitarists can have a basic sequence to work from. With the exception of a couple of shorter pieces, the chord symbols are only given for the first chorus. The intention is that even the pianist should memorise the sequence, and apply its lessons not only to the subsequent transcribed choruses but also, as soon as possible, to his or her own improvisations.

JOE ZAWINUL

The Austrian pianist/composer JOE ZAWINUL was near the start of his American career when this solo was recorded with saxophonist Jimmy Forrest (Prestige OJC 097). His approach to the Richard Rodgers song *This Can't Be Love* reveals a deft assimilation of phraseology associated with Wynton Kelly (see *Jazz Piano 3*), although put together in a less profuse and emphatic manner, which may be taken as a pointer towards his later, more oblique original compositions.

RAY BRYANT

RAY BRYANT is a contemporary performer whose style reflects earlier pianists such as Teddy Wilson, not only in some right-hand figures but in the frequency of intervals of a 10th in the left-hand. Furthermore, his preference for simple triads without added notes shows the influence of gospel music, as does the use of whole-tone grace notes (G to A in bars 28, 36 and 39), rather than the semitone more common in jazz. The chord sequence of Jerome Kern's standard *Yesterdays* is preceded in this version (recorded with Benny Golson on New Jazz OJC 226) by an introduction alternating Dm and A7, using the dominant as a pedal-point.

EUBIE BLAKE

Won't You Come Home Bill Bailey, a song from the turn of the century, has become very much a part of the traditional jazz repertoire, and the chord sequence of its chorus (beginning at bar 29) is the same as that of the last section of *Tiger Rag* and others. In this transcription, however, it is preceded by a 12-bar verse, which is played twice (bars 5 — 28) but not repeated identically because of the improvised variations. The performance was recorded in 1958 (last available on 20th Century Fox) by ragtime specialist EUBIE BLAKE who, as well as being a prolific composer of hits, was equally good at injecting rhythmic life into other people's tunes.

JOANNE BRACKEEN

The dynamic pianist JOANNE BRACKEEN turns in a brilliant up-tempo rendition of the Cole Porter classic *Just One Of Those Things* (Concord CJ 280). Although it may be described as post-McCoy Tyner in approach, it also reveals the underlying continuity of stylistic developments in jazz, for the repetition of accents on every 3rd beat in a 4/4 rhythm (during bars 28-29 and 37-41, for example) also appears in bars 38-42 of the Eubie Blake solo and bars 41-44 of the Art Hodes; the same sort of thing at twice the speed is done by Jimmy Blythe (bars 23-24) and Monty Alexander (bars 29-31). Brackeen's own playing is certainly worthy of furthering the jazz tradition.

MONTY ALEXANDER

The Stevie Wonder song *Isn't She Lovely* was readily adopted by jazz musicians, partly because of its triplet-based shuffle rhythm, as opposed to the 'even quavers (8th-notes)' which are the basis of most rock and soul numbers. The triplet feel is preserved throughout this improvisation (even where it amounts to merely a heavy accentuation of the second of a pair of quavers) and fits well with several bluesy touches introduced by the West Indian-born MONTY ALEXANDER. His solo was recorded with Milt Jackson on Pablo 2310.804.

ART TATUM

I Got Rhythm, as well as being an extremely popular chord-sequence among jazz musicians, provides an excellent example of ART TATUM at up-tempo (for his slow-tempo work, see *Jazz Piano 2*). His great invention and rhythmic verve are well illustrated; but his harmonic knowledge is not ignored as the chords of the last two choruses are changed to incorporate the 'circle of 4ths' (bars 69-72, 77-80 etc.). On the recording, available on Affinity AFFD 118, the opening 8 bars (compare the Ray Bryant piece) are also used as an introduction to the first chorus.

SONNY CLARK

Kurt Weill's beautiful song *Speak Low* has a fairly static chord-sequence suitable for modal improvisation, so it is perhaps appropriate that the recording by SONNY CLARK (Blue Note BST 81576) also features John Coltrane. But Clark's solo is in a pre-modal style which exploits bebop phraseology with a melodic flair that disguises the lack of harmonic complexity. It is a shame, though, that bars 39-40 are played here as Gm7/C7 when Weill's original version requires E7 (or Bm7 (b5)/E7); play the two left-hand chords a major 3rd higher, and you will see what I mean.

JIMMY BLYTHE

Grandma's Ball is a typical example of the work of JIMMY BLYTHE, a frequently-overlooked jazz and blues player of the same generation as Jelly Roll Morton. Like most musicians of the immediate post-ragtime era, he is more interested here in using the available solo space to decorate his original tune rather than in total improvisation. His rhythmic effects are notable, such as the broken octaves in the left-hand in bars 30-32 and the syncopated break in bars 23-24. The recording, with Johnny Dodds and the Chicago Footwarmers, is on VJM Records VLP 48.

ART HODES

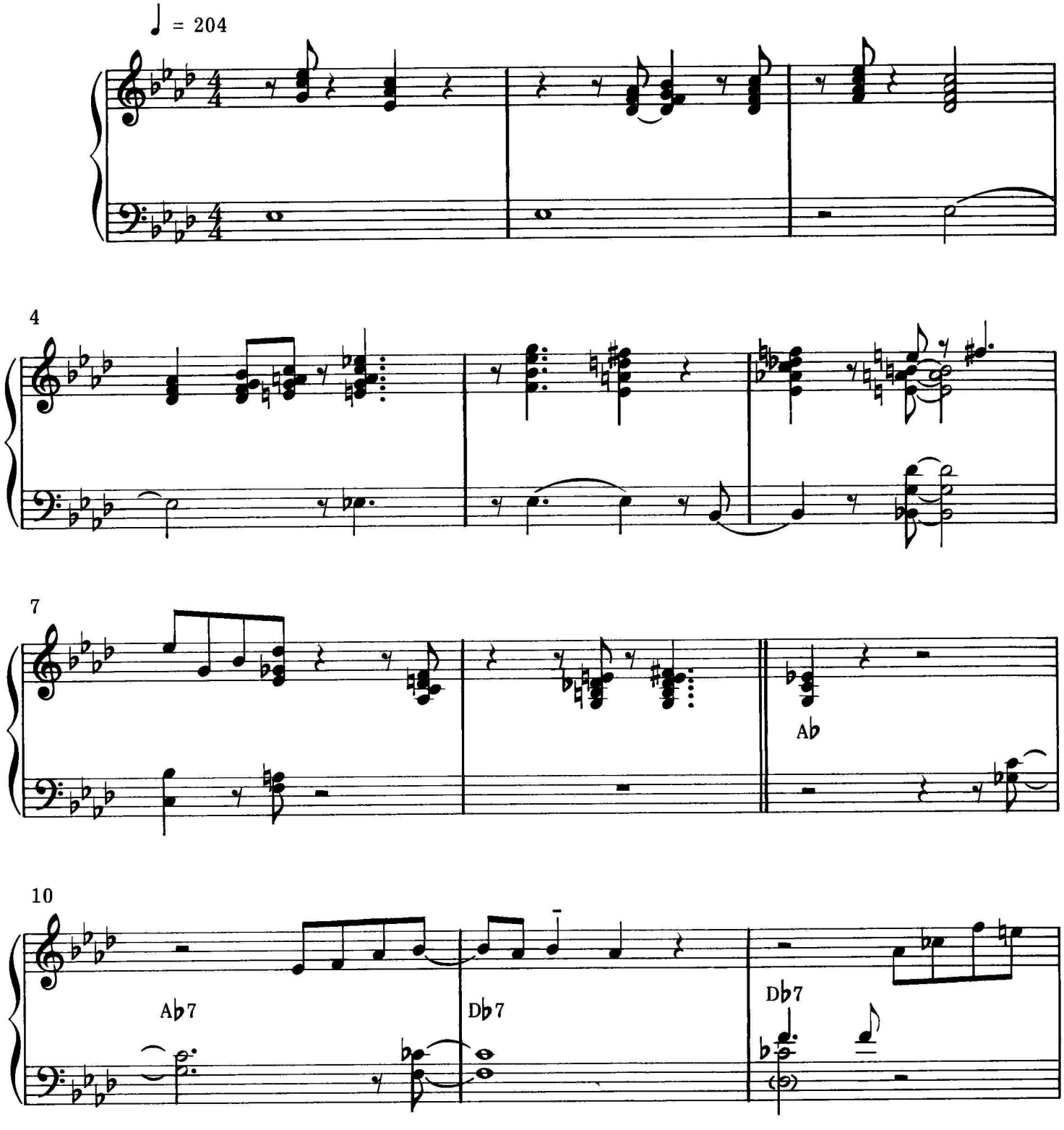
This version of the gospel song *When The Saints Go Marching In* was recorded with a Sidney Bechet group on Blue Note BST 81204. The pianist ART HODES, born in Russia but brought up in Chicago and still active there, displays a number of influences; in this performance too, he incorporates quotations from a couple of other tunes (*Nobody Knows The Trouble I've Seen* in bars 1-12 and *Coronet Chop Suey* in bars 21-22). Note also the left-hand pattern in bars 41-44, which not only reverses the accentuation shown in parts of Eubie Blake and Jimmy Blythe's solos but, by doing so, gives the impression of a boogie-woogie bass played at half-tempo.

BRIAN PRIESTLEY

This is embarrassing, but I have finally given in to my editor's suggestion of including one of my own improvisations. The solo, *Blooz For Dook*, untitled at the time, was played in public on June 7th 1986 and entirely without premeditation (which is probably why it's full of clichés). It consists of the opening five choruses of a group performance, intended to set up a swinging groove for the next soloist, and was begun only 20 seconds after agreeing to play a blues in G.

THIS CAN'T BE LOVE

Words by LORENZ HART
Music by RICHARD RODGERS



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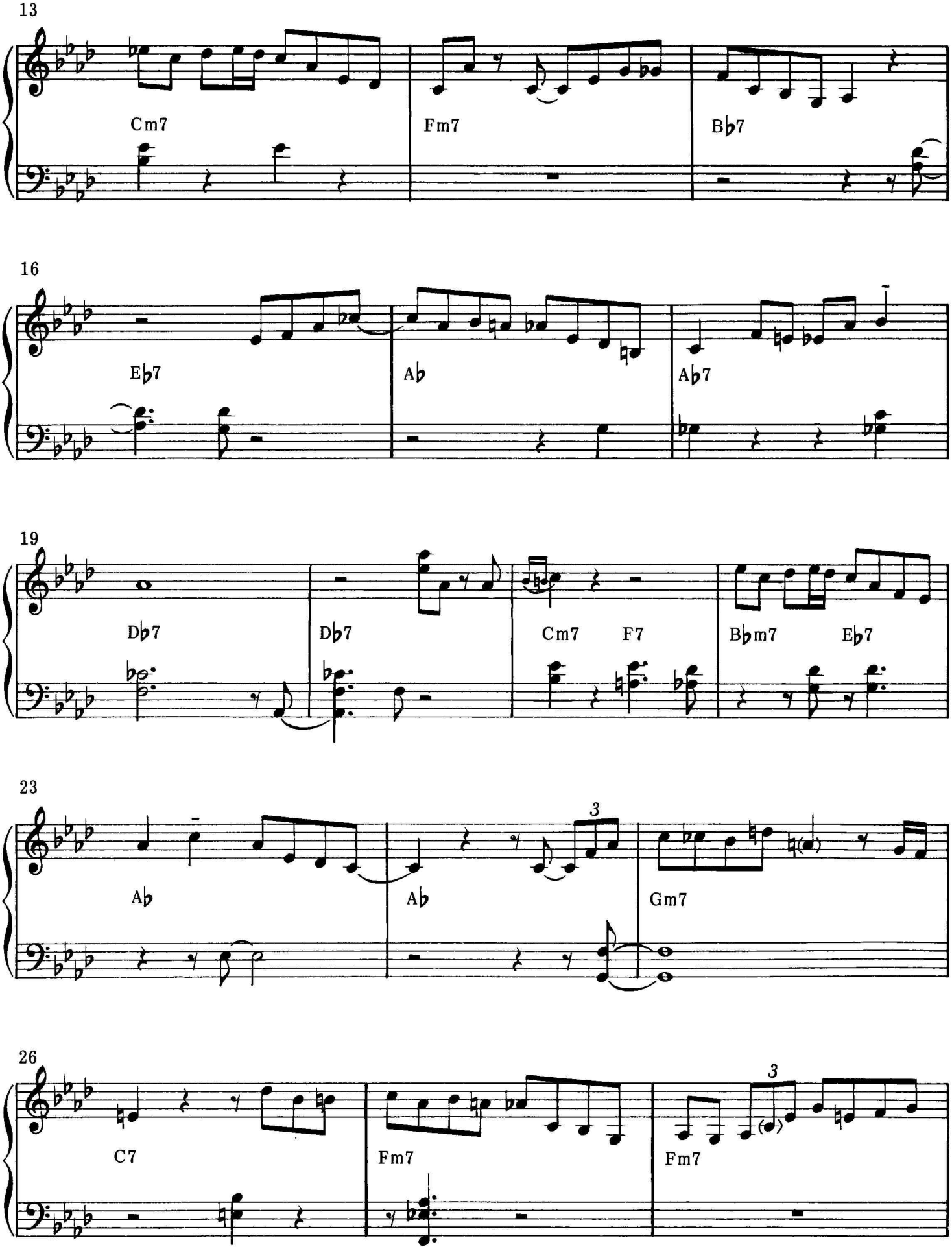
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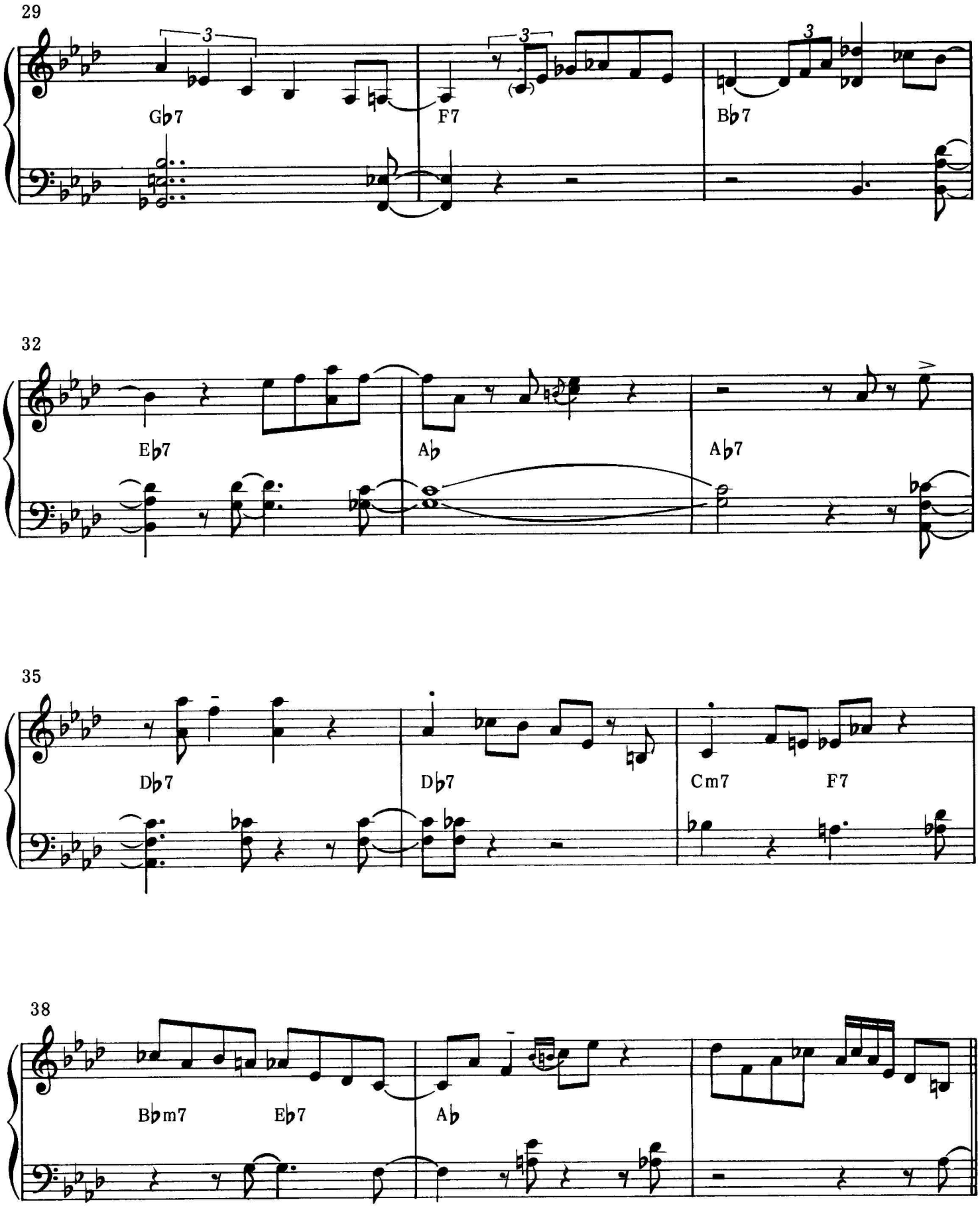
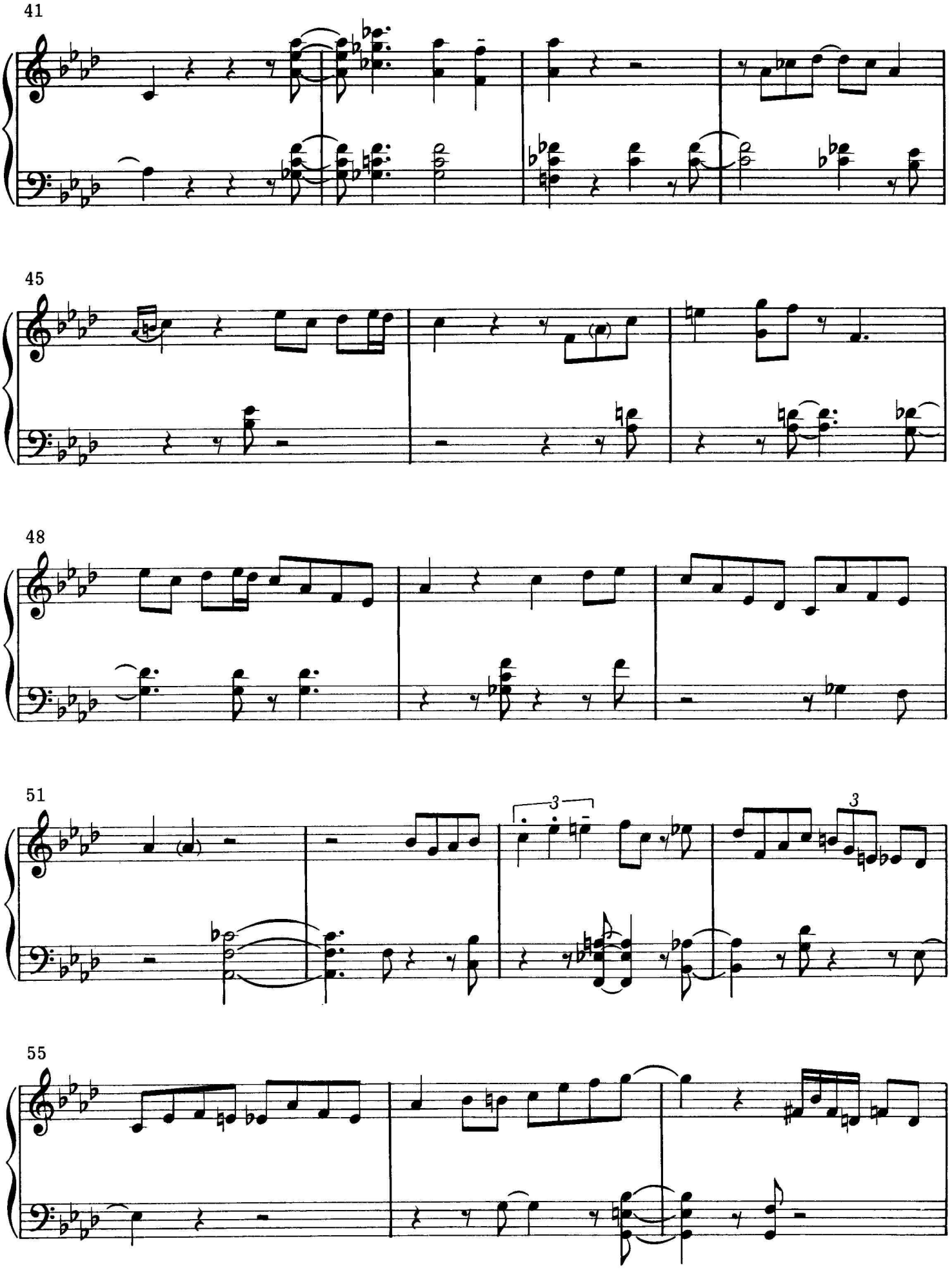
Cm7
Fm7
B♭7
16
E♭7
A♭
A♭7
19
D♭7
D♭7
Cm7
F7
B♭m7
E♭7
23
A♭
A♭
3
Gm7
26
C7
Fm7
3
Fm7


29
Gb7
F7
Bb7
32
Eb7
Ab
Ab7
35
Db7
Db7
Cm7
F7
38
Bbm7
Eb7
Ab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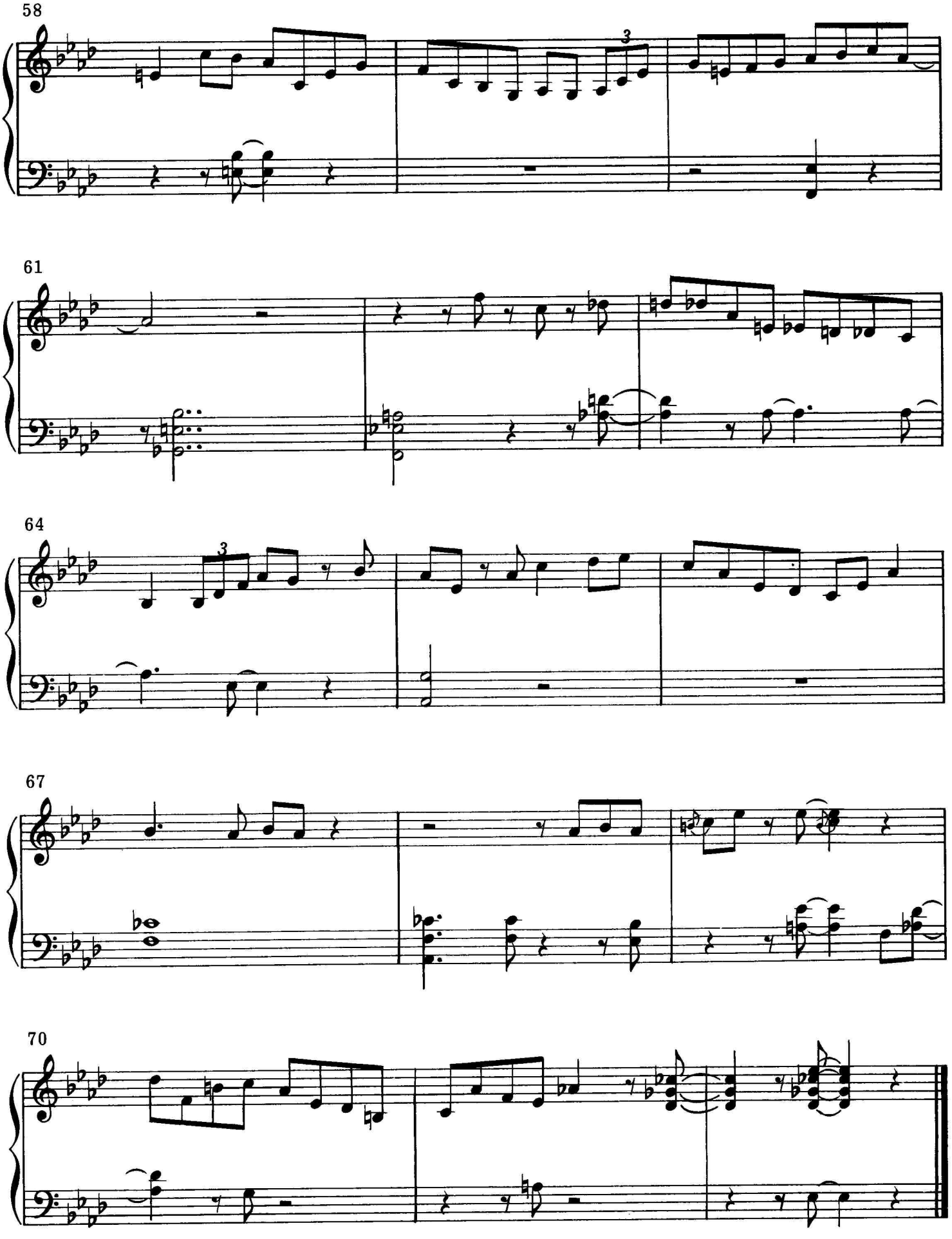
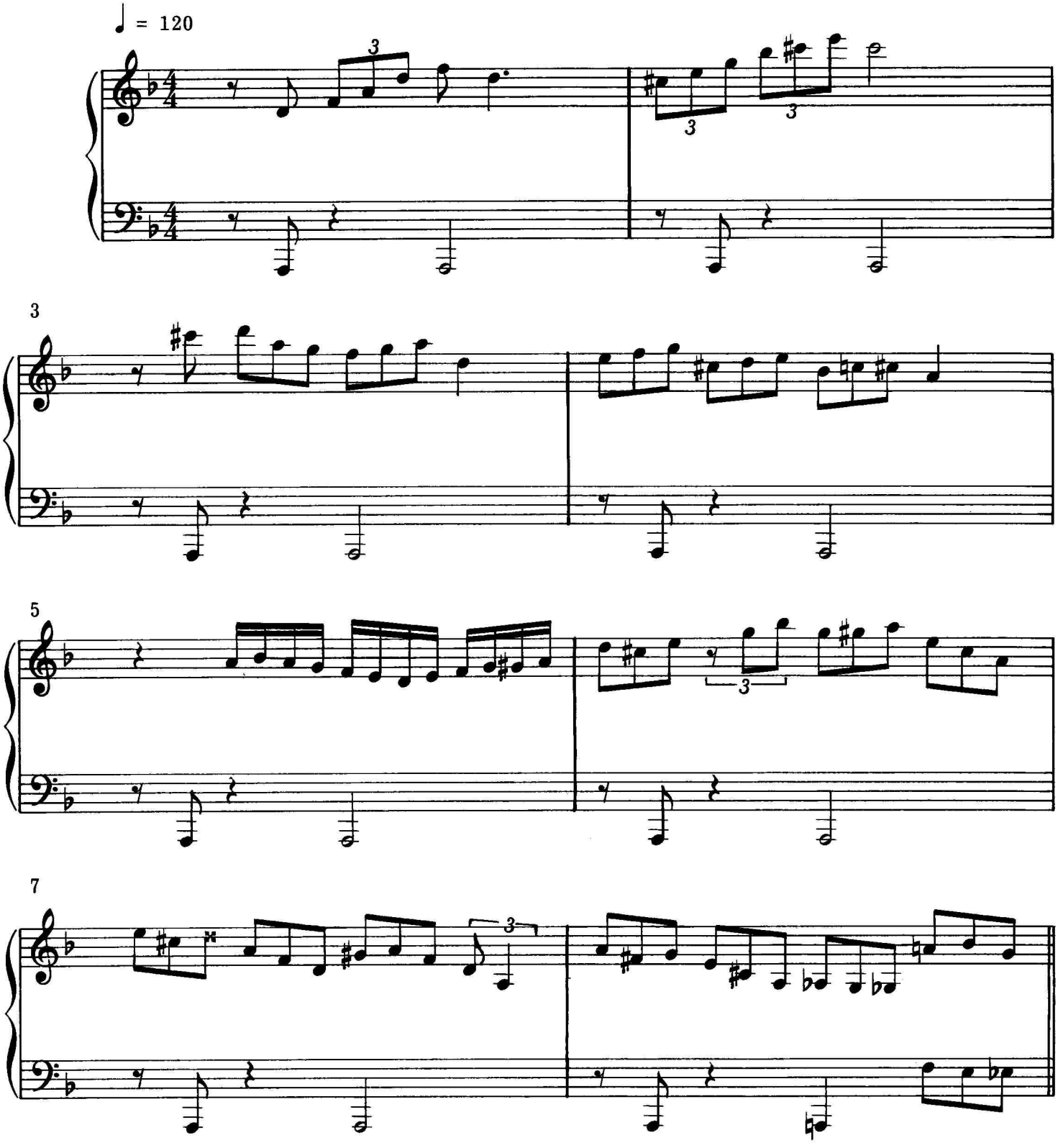
45
48
51
3
3
55


58
3
61
64
3
67
70

YESTERDAYS

Words by OTTO HARBACH
Music by JEROME KERN



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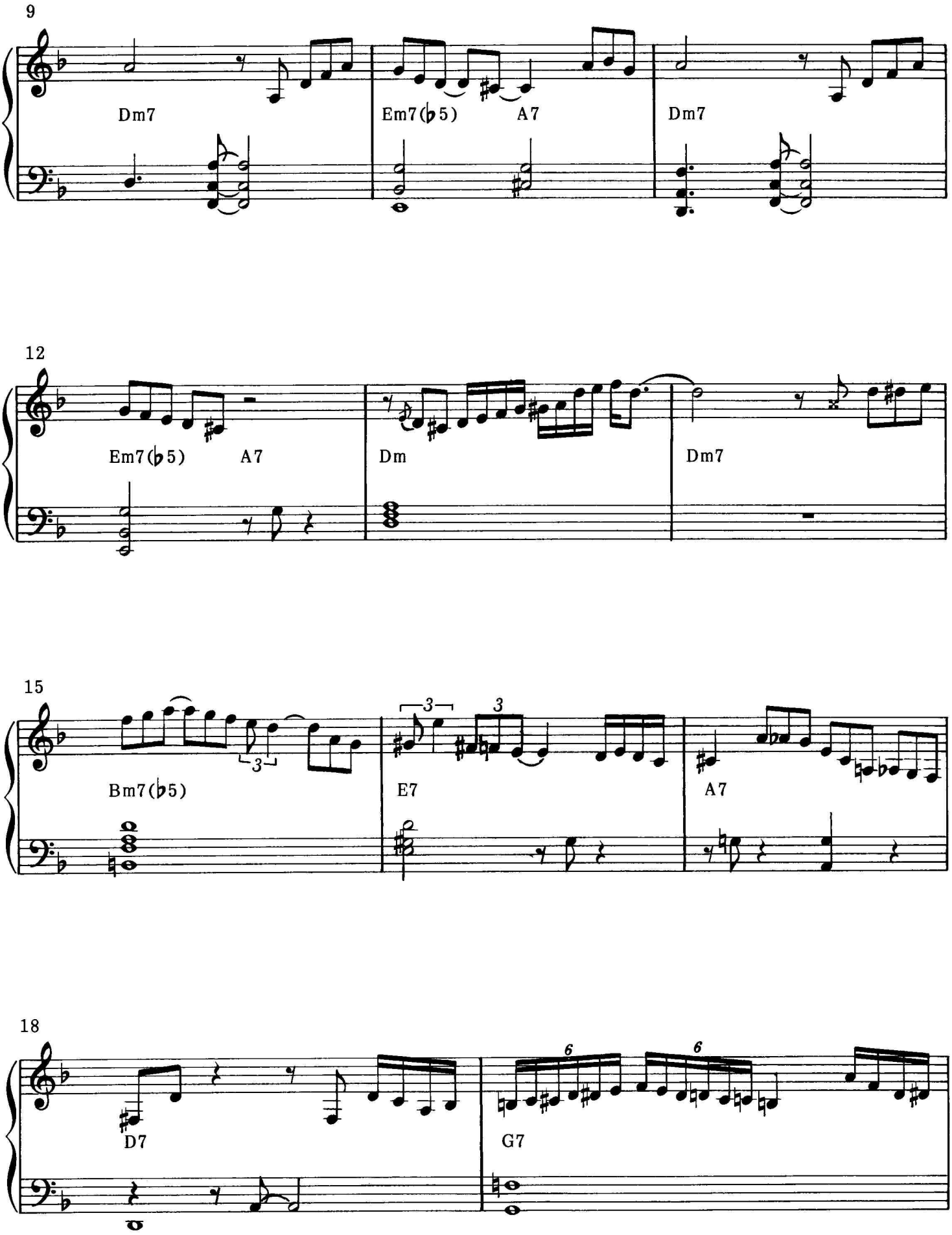
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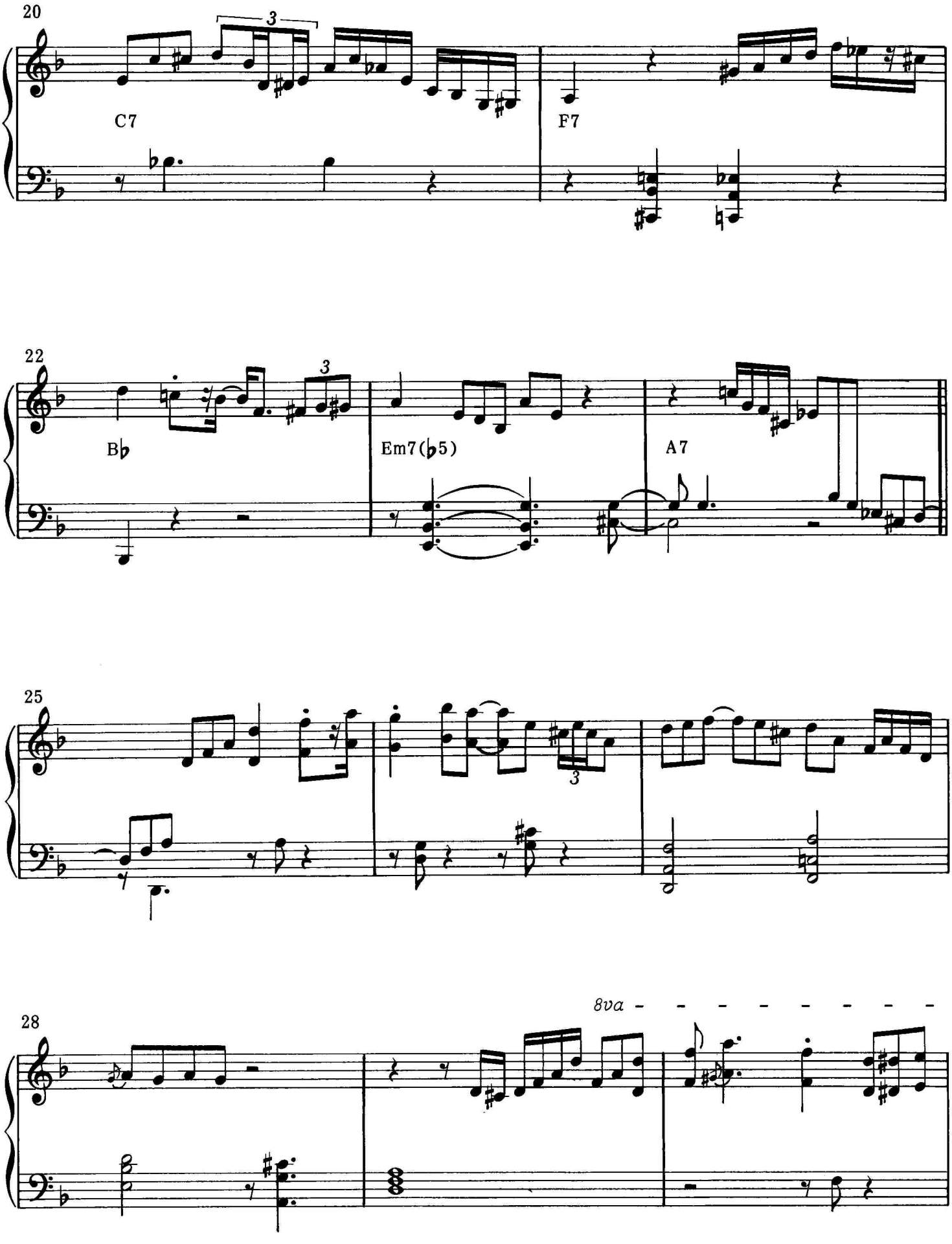
Dm7
Em7(♭5)
A7
Dm7
12
Em7(♭5)
A7
Dm
Dm7
15
Bm7(♭5)
E7
A7
18
D7
G7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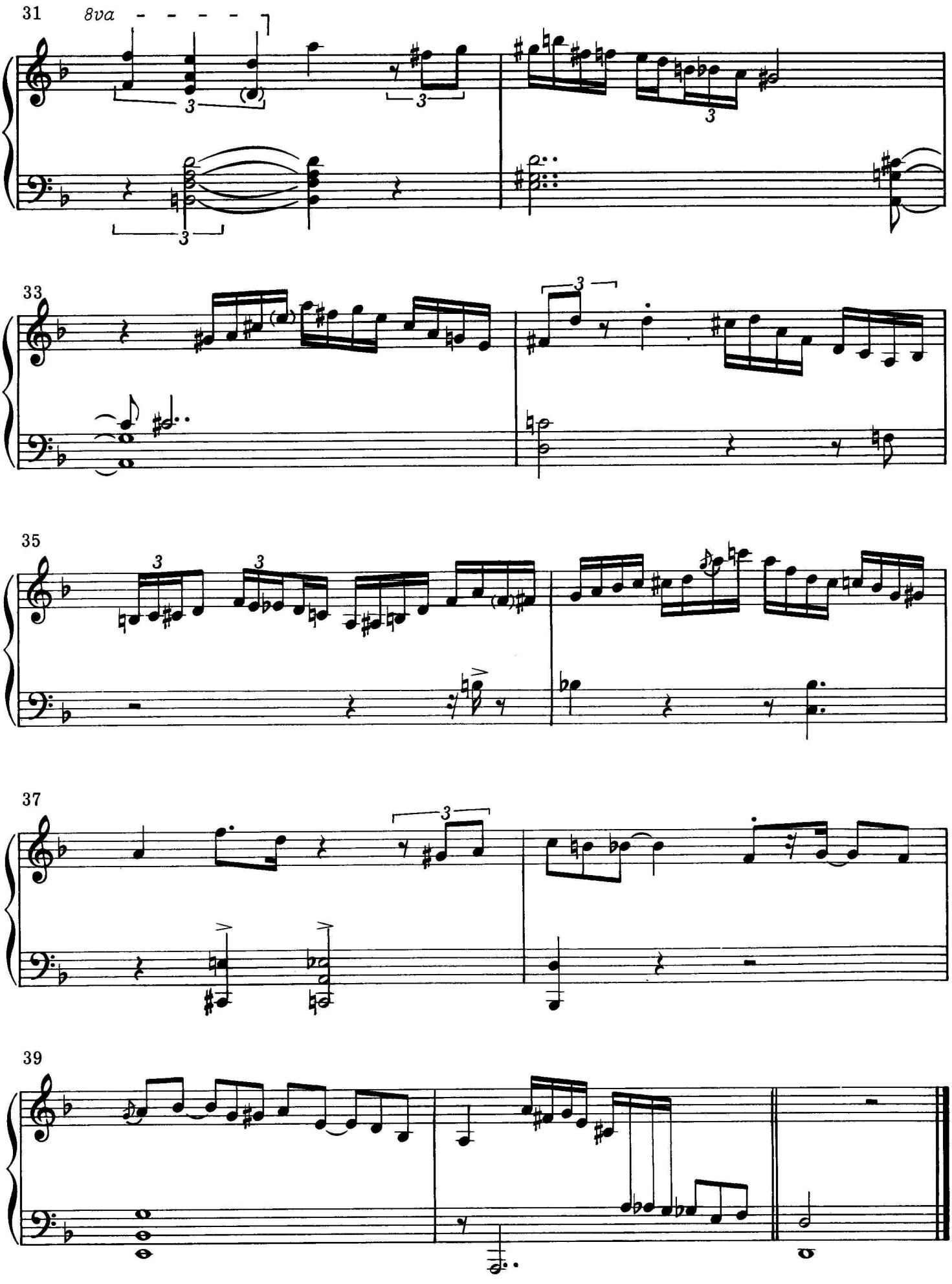
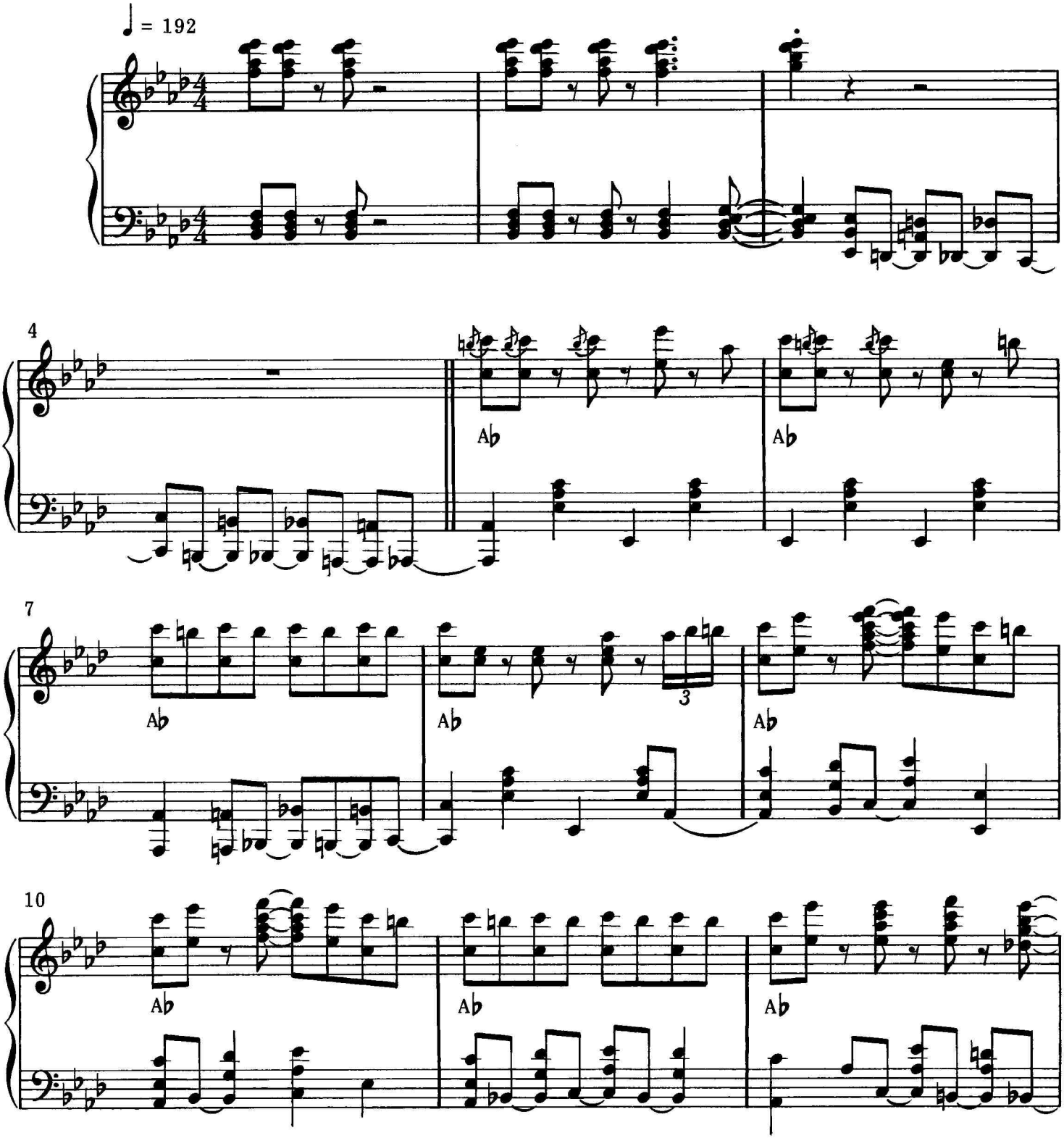
C7
F7
22
B♭
Em7(♭5)
A7
25
28
8va


31
8va
33
35
37
39

BILL BAILEY

Words and Music
by HUGHIE CANNON



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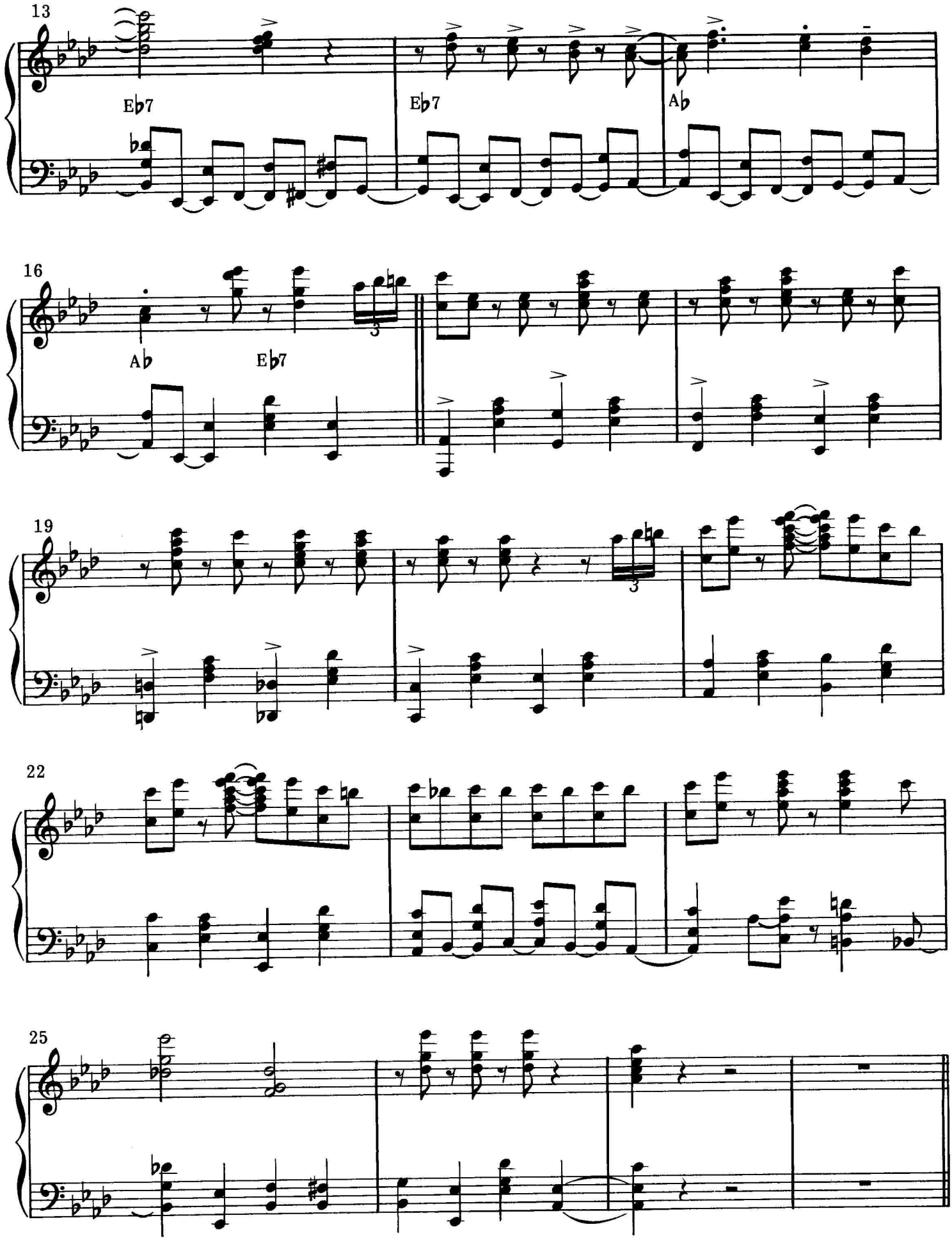
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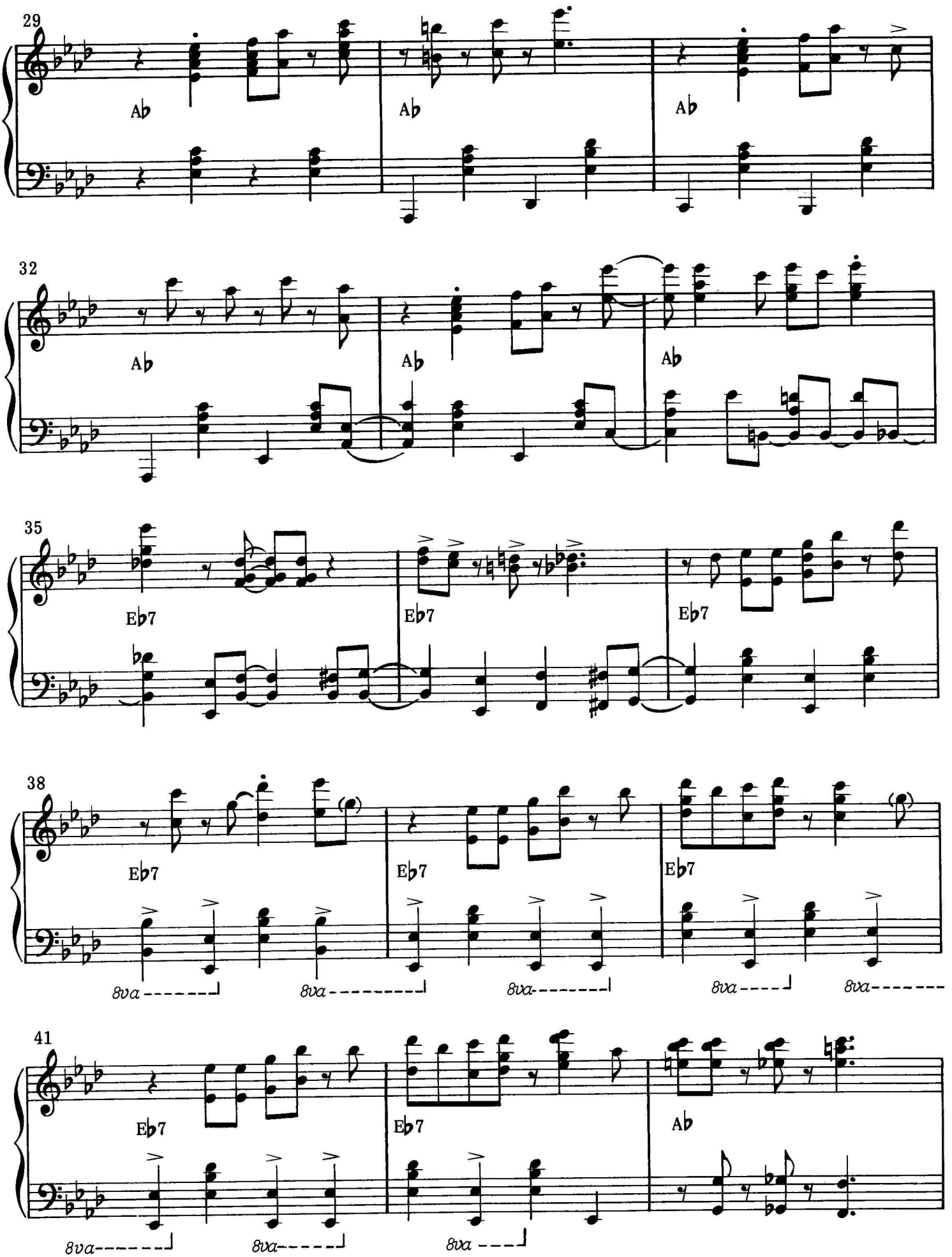
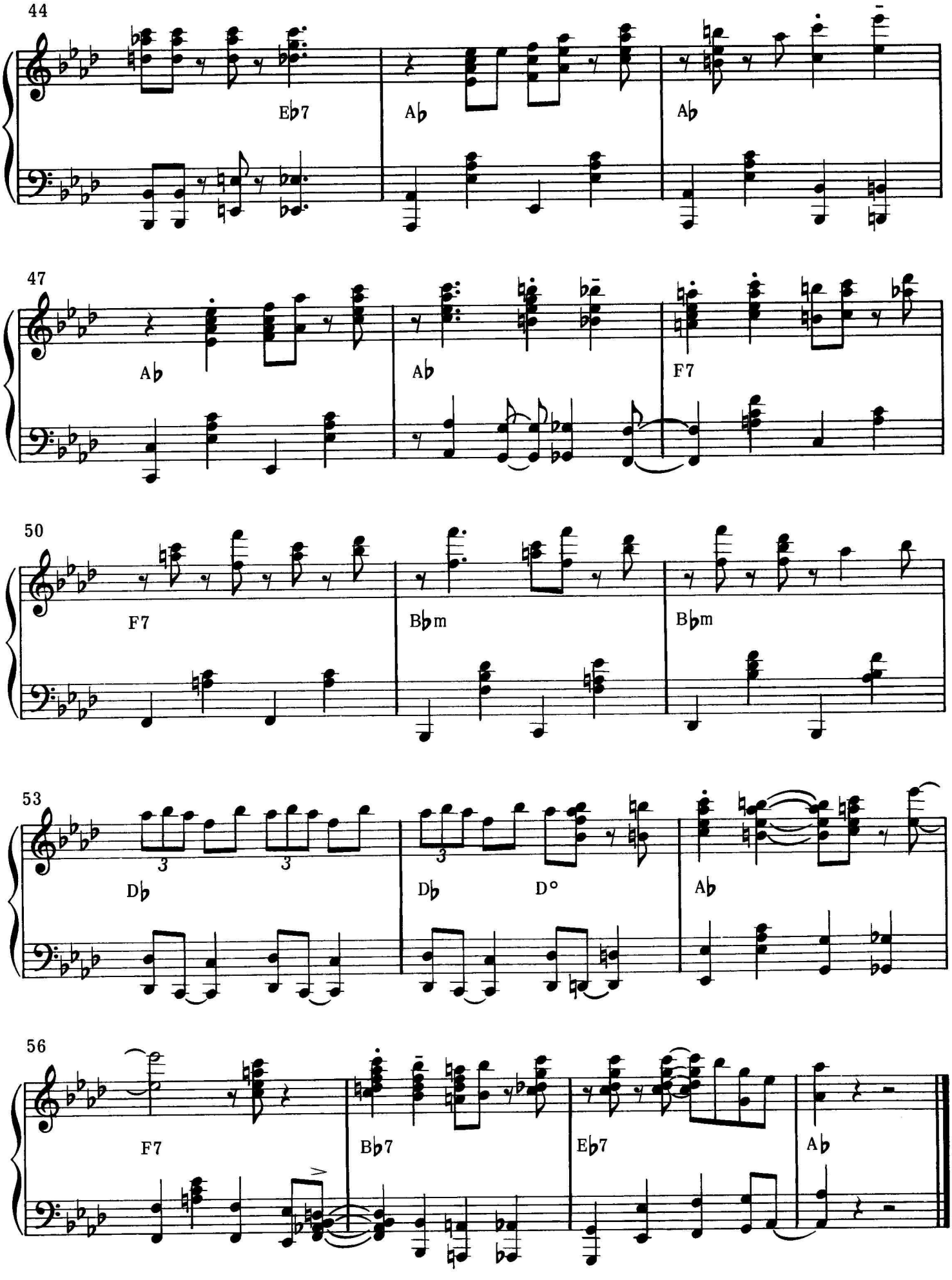
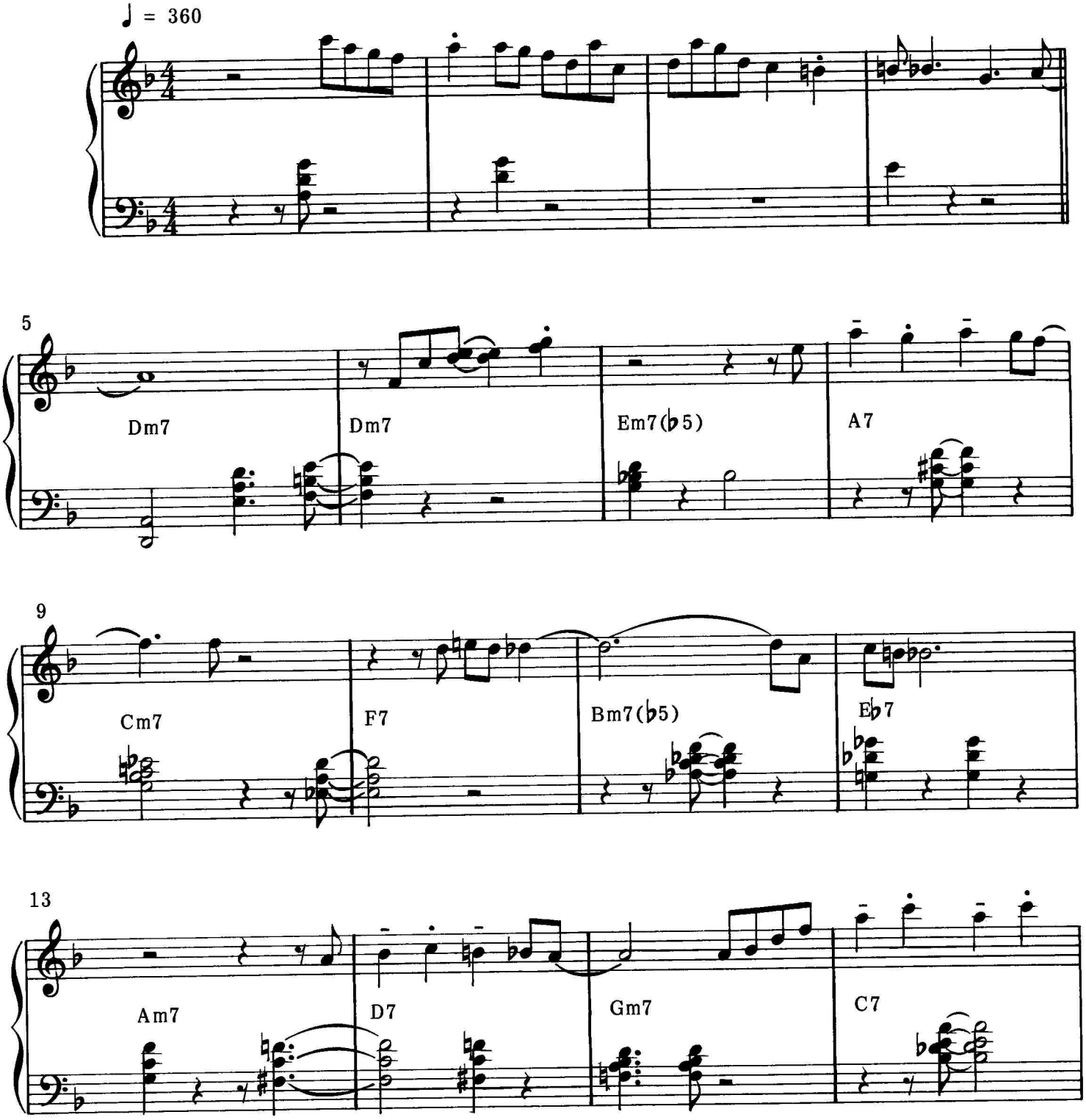
Eb7
Eb7
Ab
16
Ab
Eb7
3
19
3
22
25


29
Ab
Ab
Ab
32
Ab
Ab
Ab
35
Eb7
Eb7
Eb7
38
Eb7
Eb7
Eb7
8va
8va
8va
8va
8va
41
Eb7
Eb7
Ab
8va
8va
8va


44
Eb7
Ab
Ab
47
Ab
Ab
F7
50
F7
Bbm
Bbm
53
3
3
Db
3
Db
D°
Ab
56
F7
Bb7
Eb7
Ab

JUST ONE OF THOSE THINGS

Words and Music
by COLE PORTER



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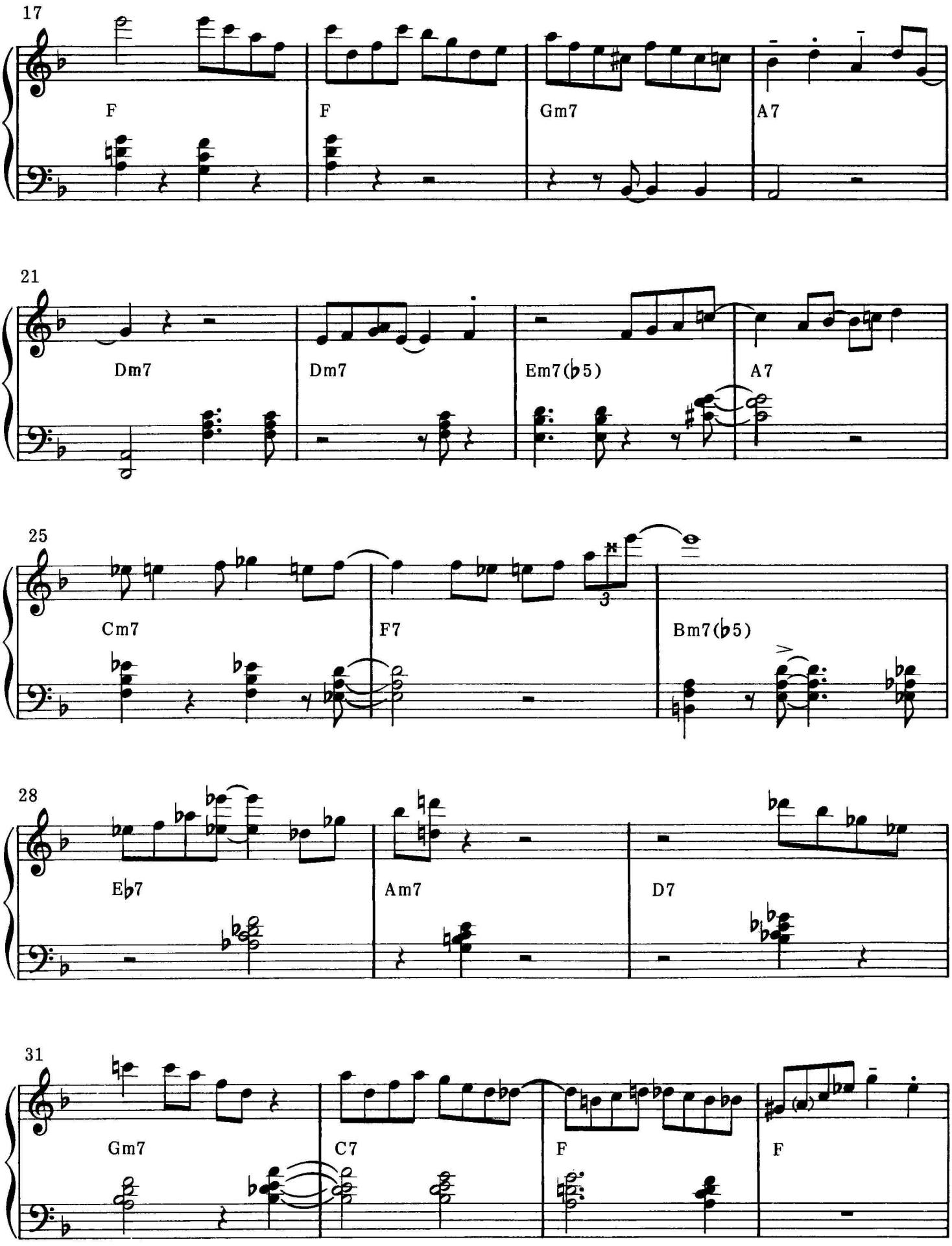
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F
F
Gm7
A7
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Dm7
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Em7(♭5)
A7
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Am7
D7
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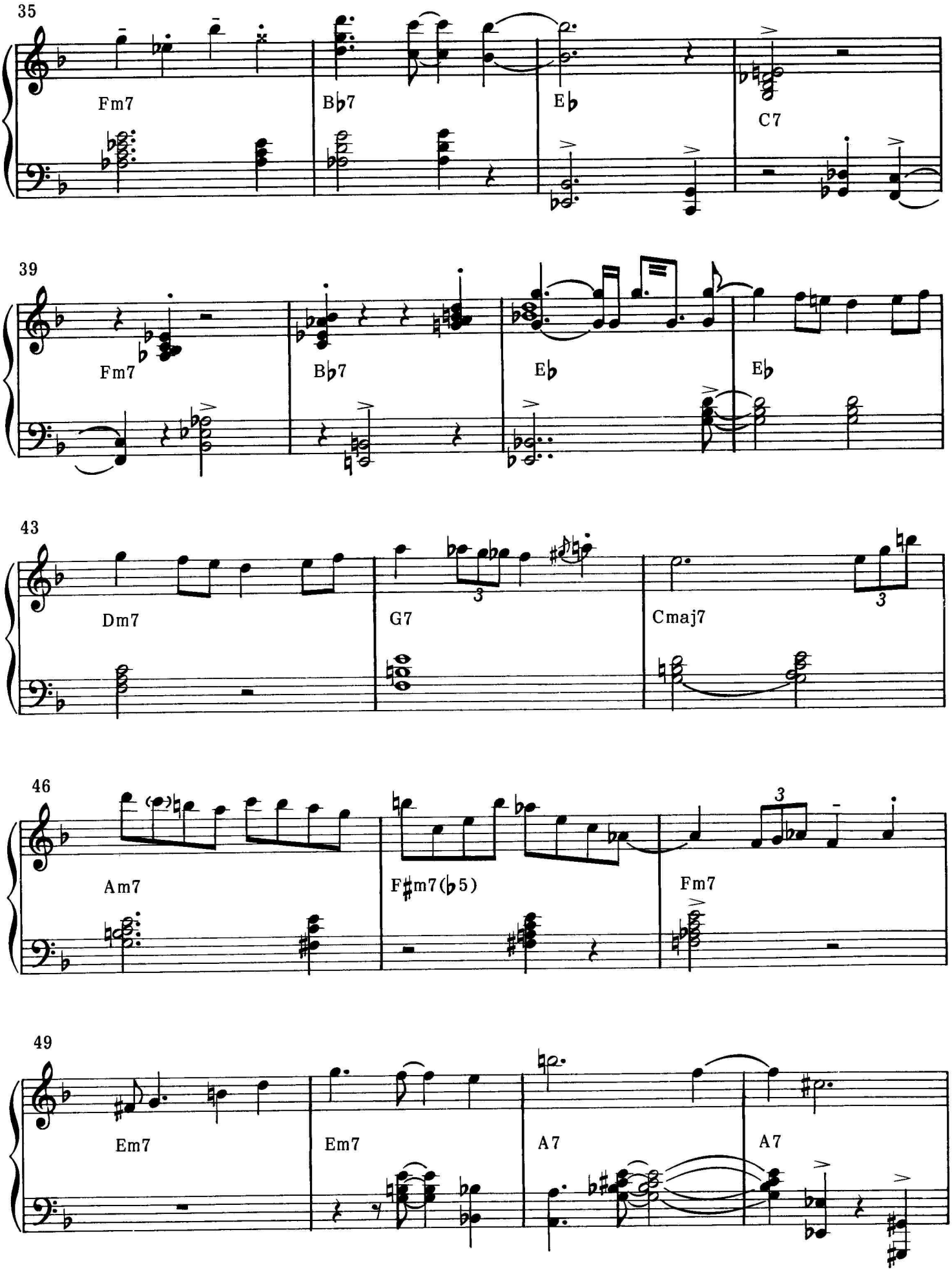
Gm7
C7
F
F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Fm7
B♭7
E♭
C7
39
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B♭7
E♭
E♭
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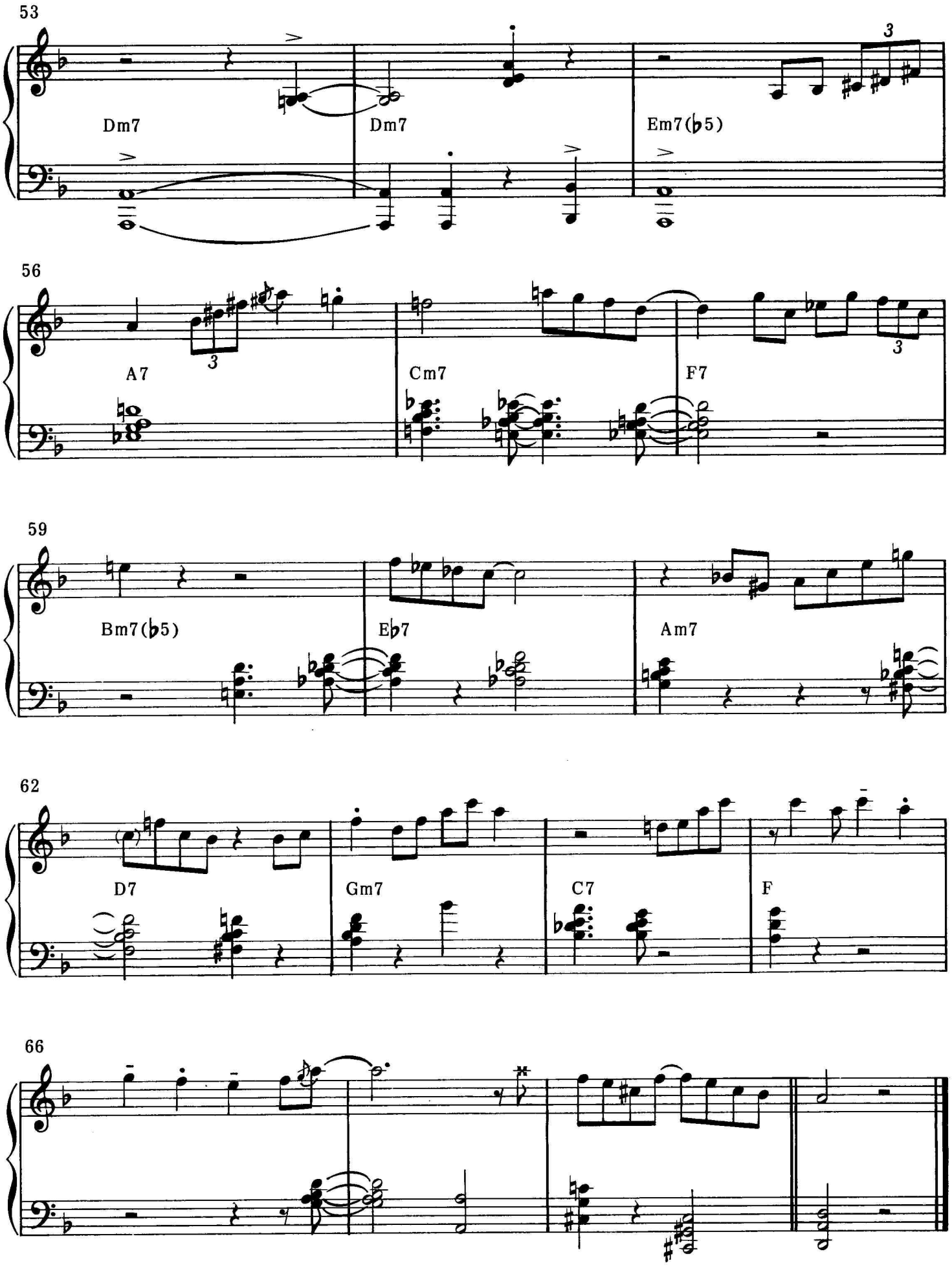
Cmaj7
46
Am7
F♯m7(♭5)
Fm7
49
Em7
Em7
A7
A7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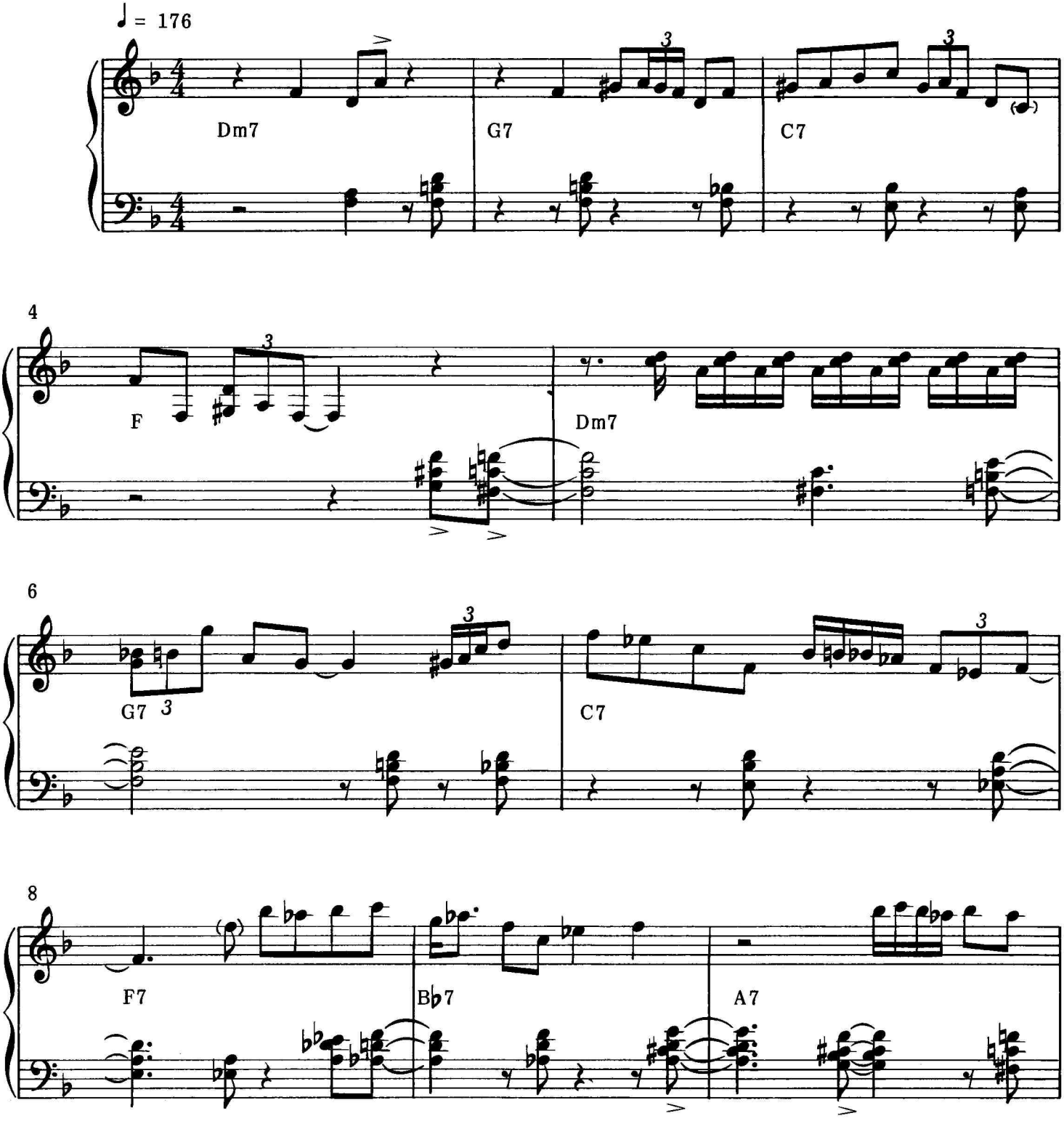
Dm7
Em7(♭5)
56
A7
Cm7
F7
59
Bm7(♭5)
E♭7
Am7
62
D7
Gm7
C7
F
66

ISN'T SHE LOVELY

Words and Music
by STEVIE WONDER



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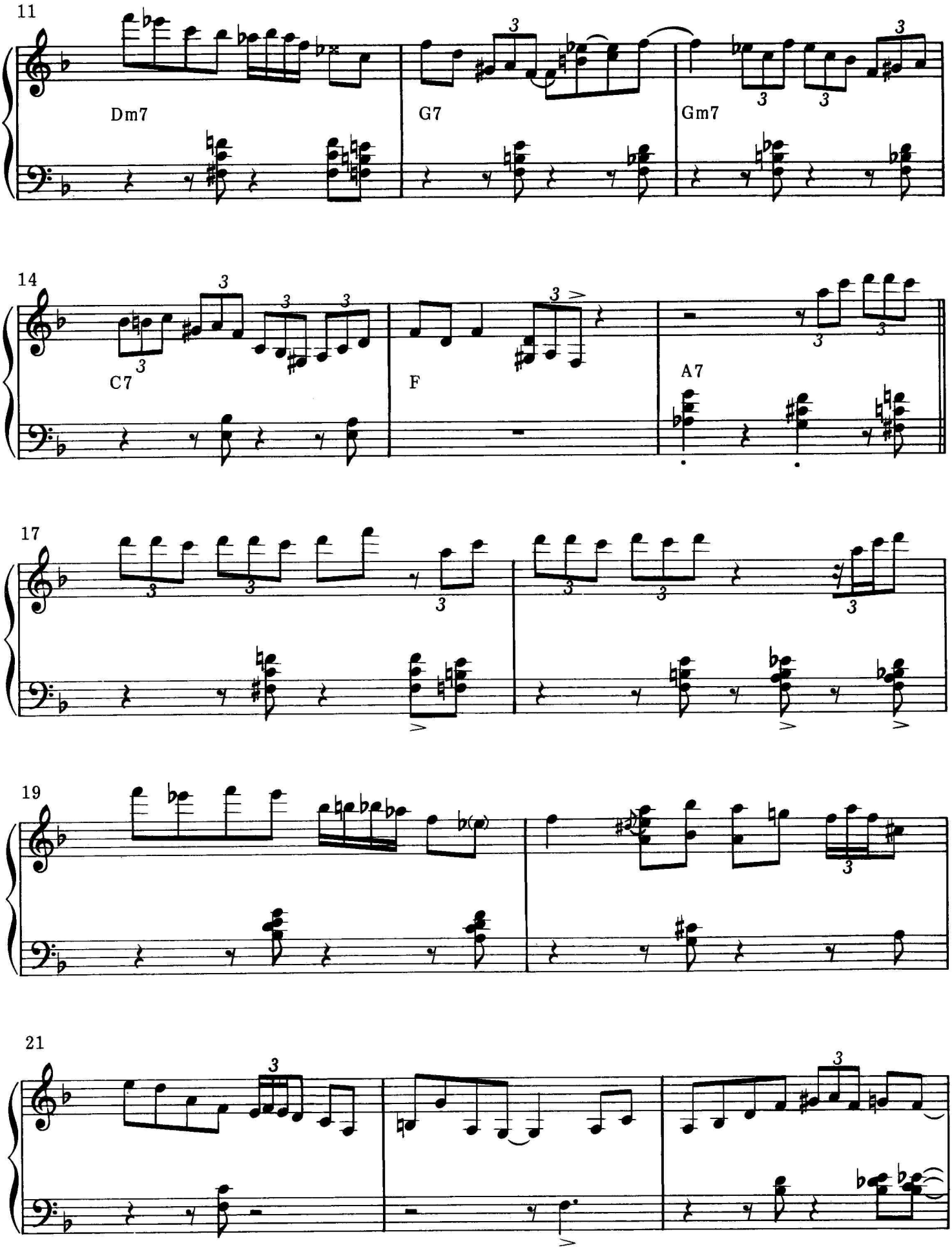
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G7
Gm7
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C7
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A7
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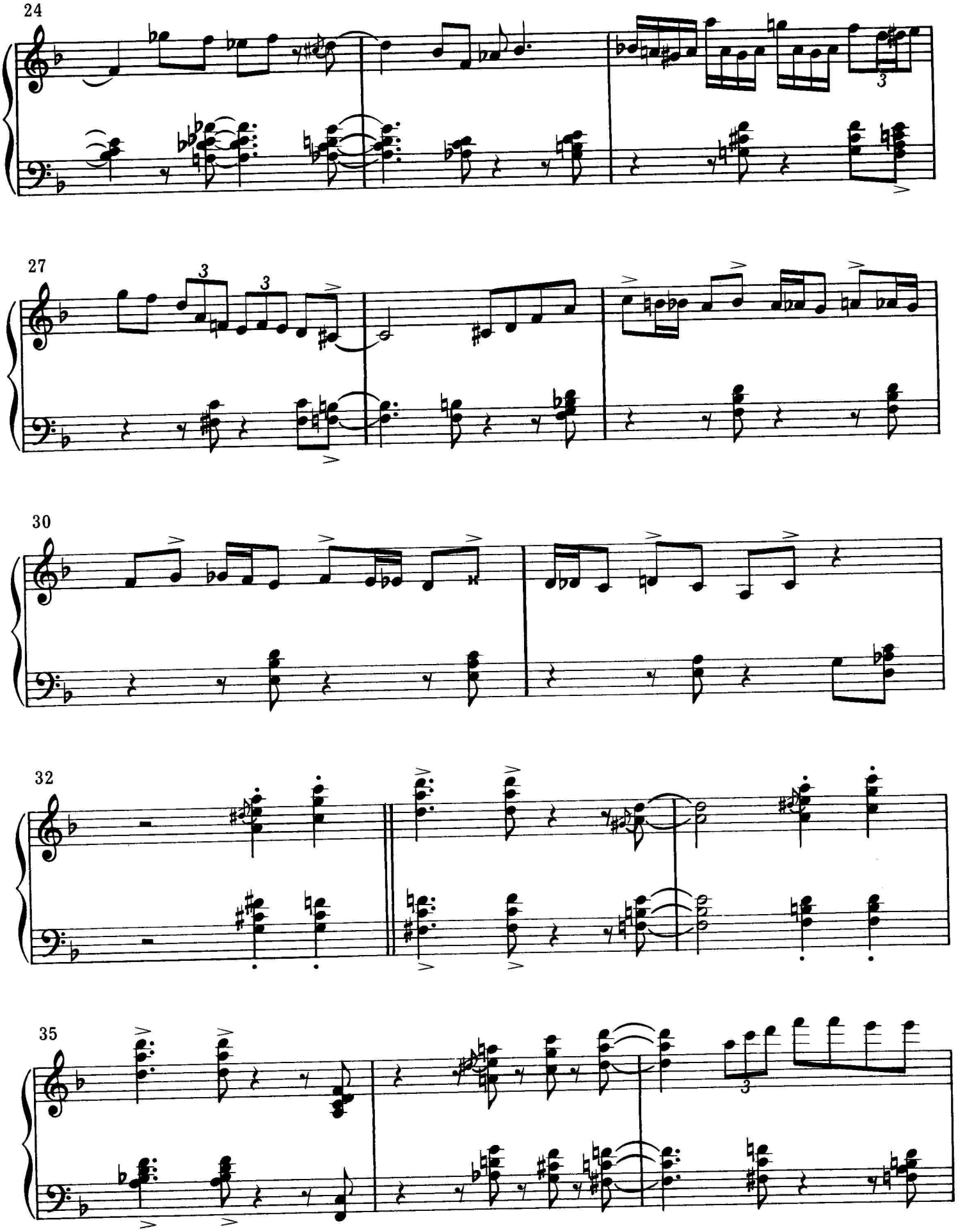
21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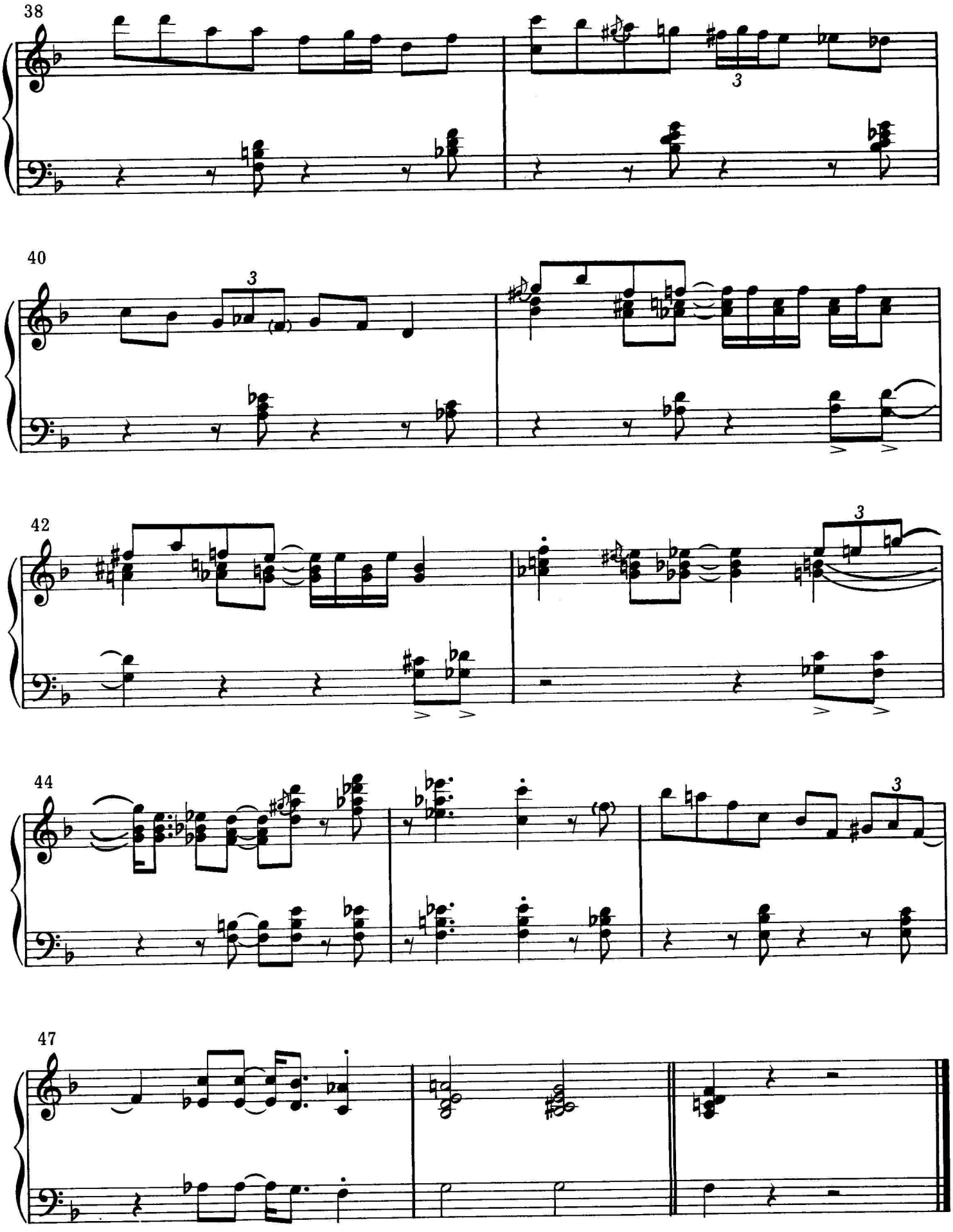
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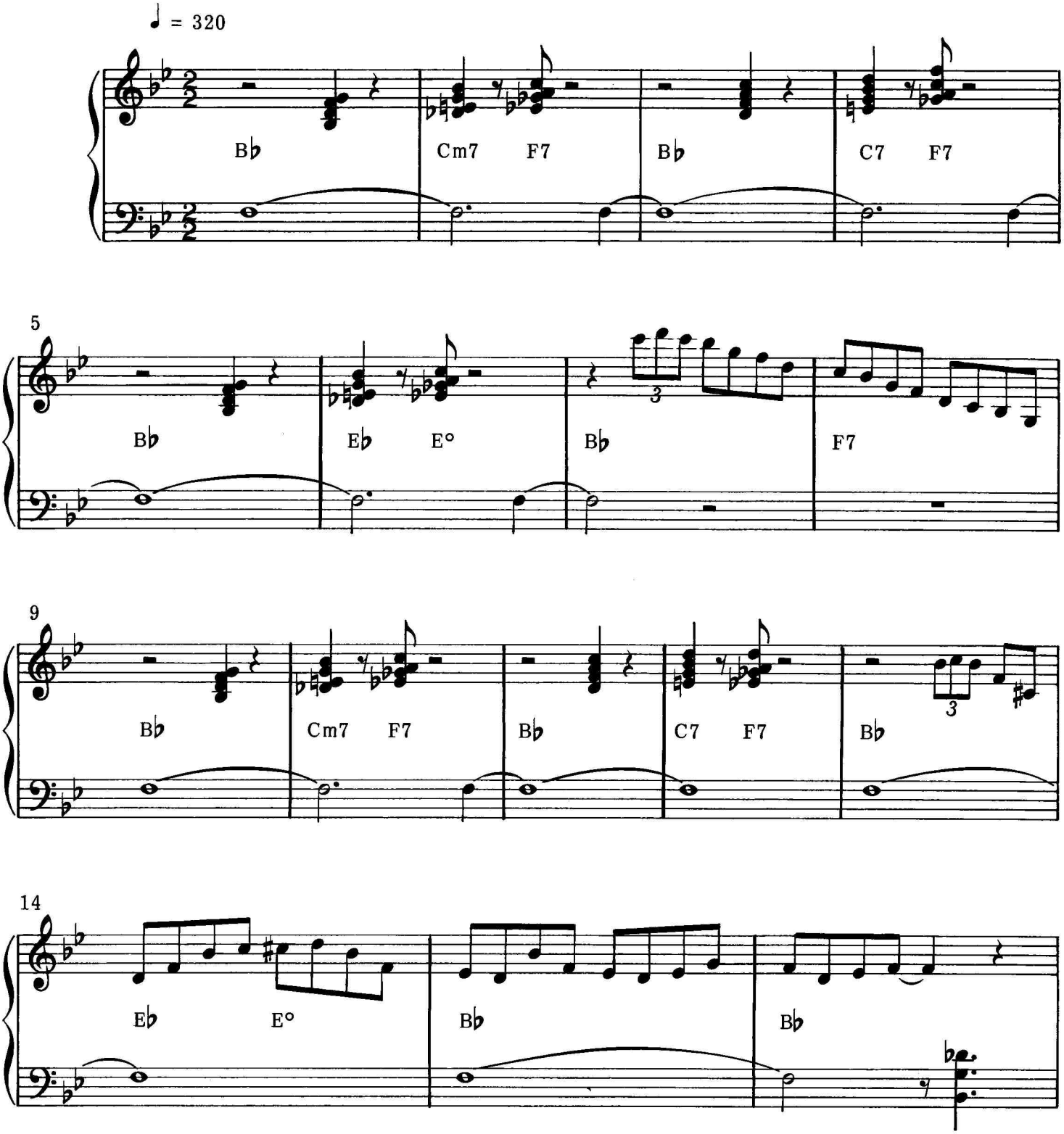
3
40
3
42
3
44
3
47

I GOT RHYTHM

Words by IRA GERSHWIN
Music by GEORGE GERSHWIN



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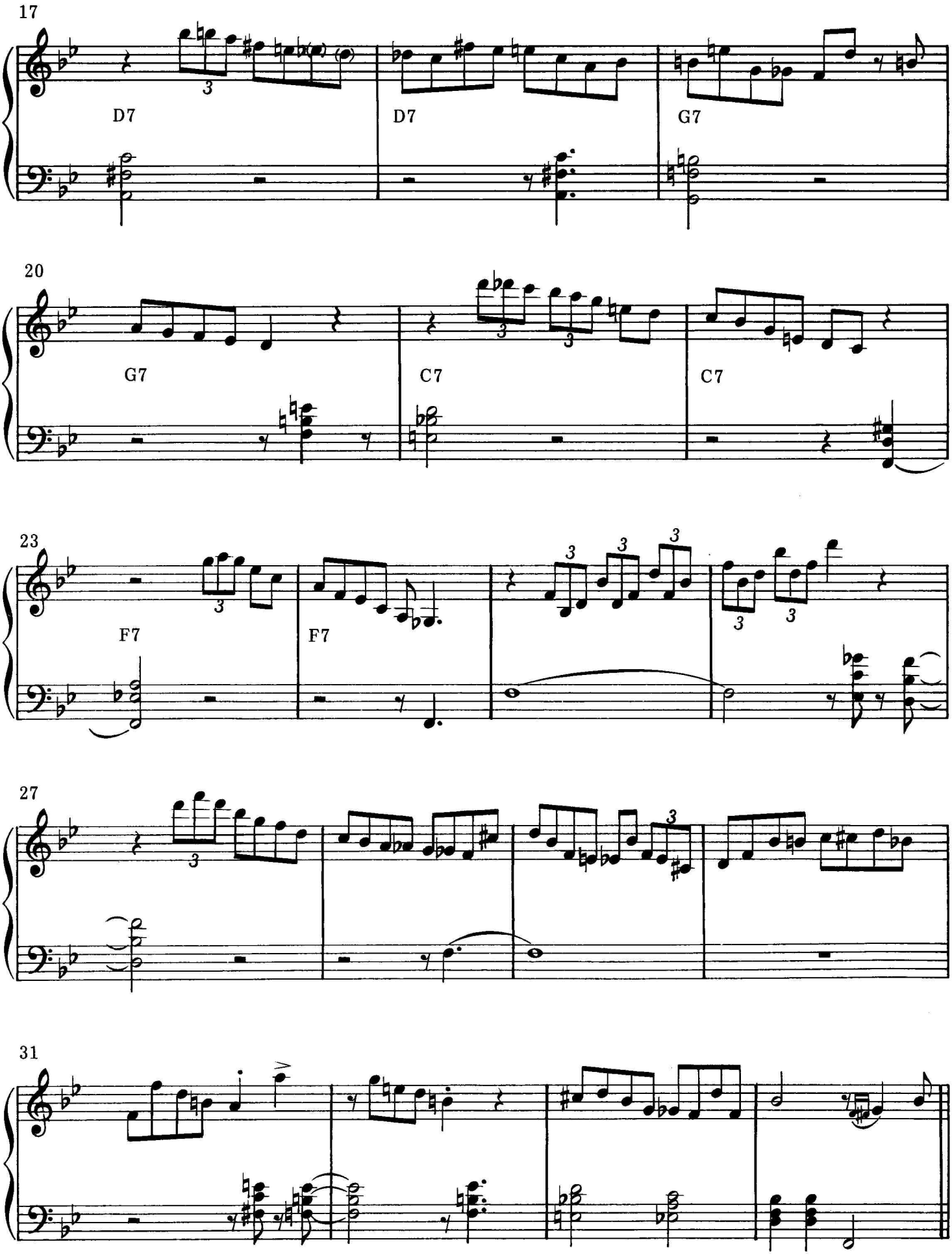
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D7
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G7
20
G7
C7
C7
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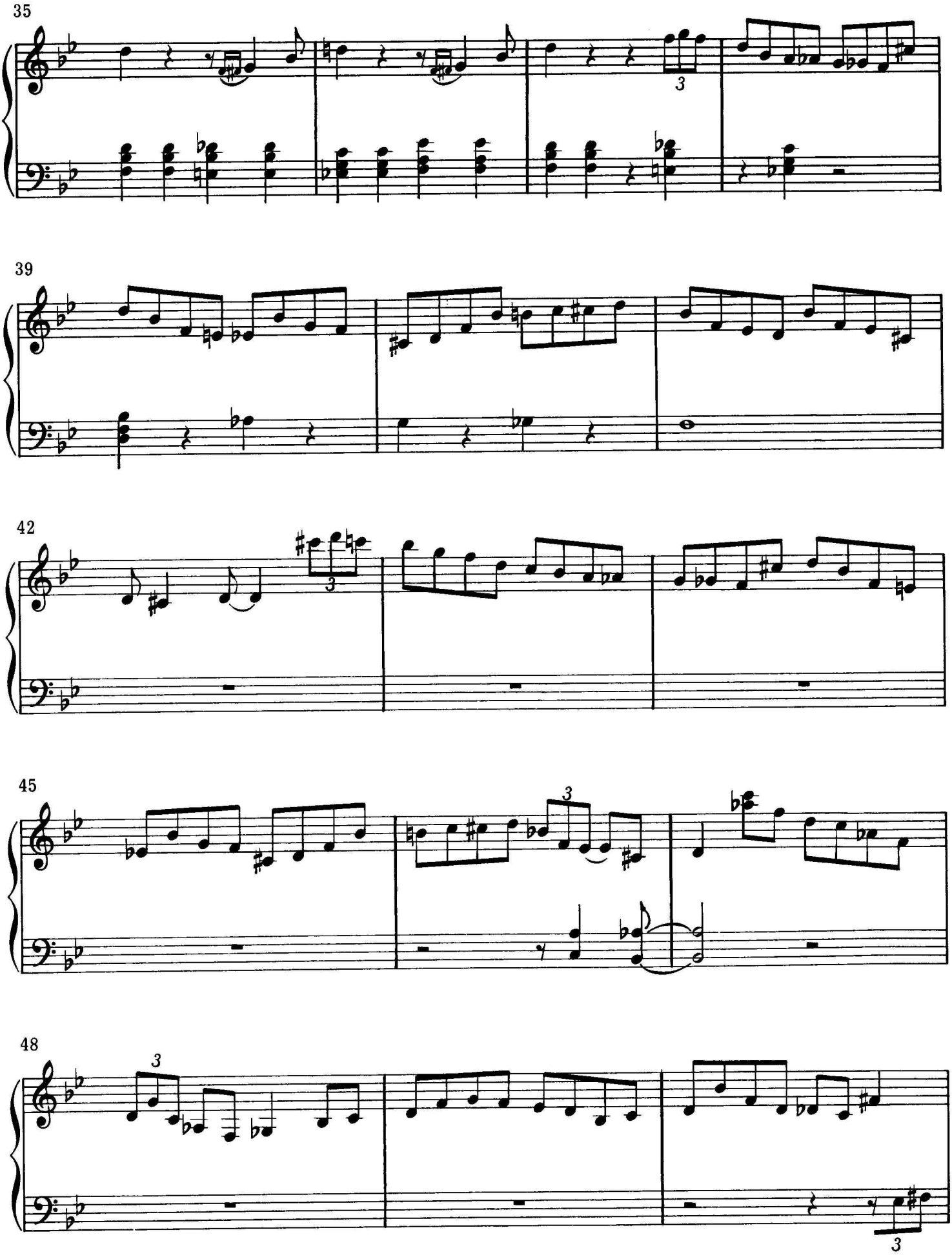
F7
F7
27
31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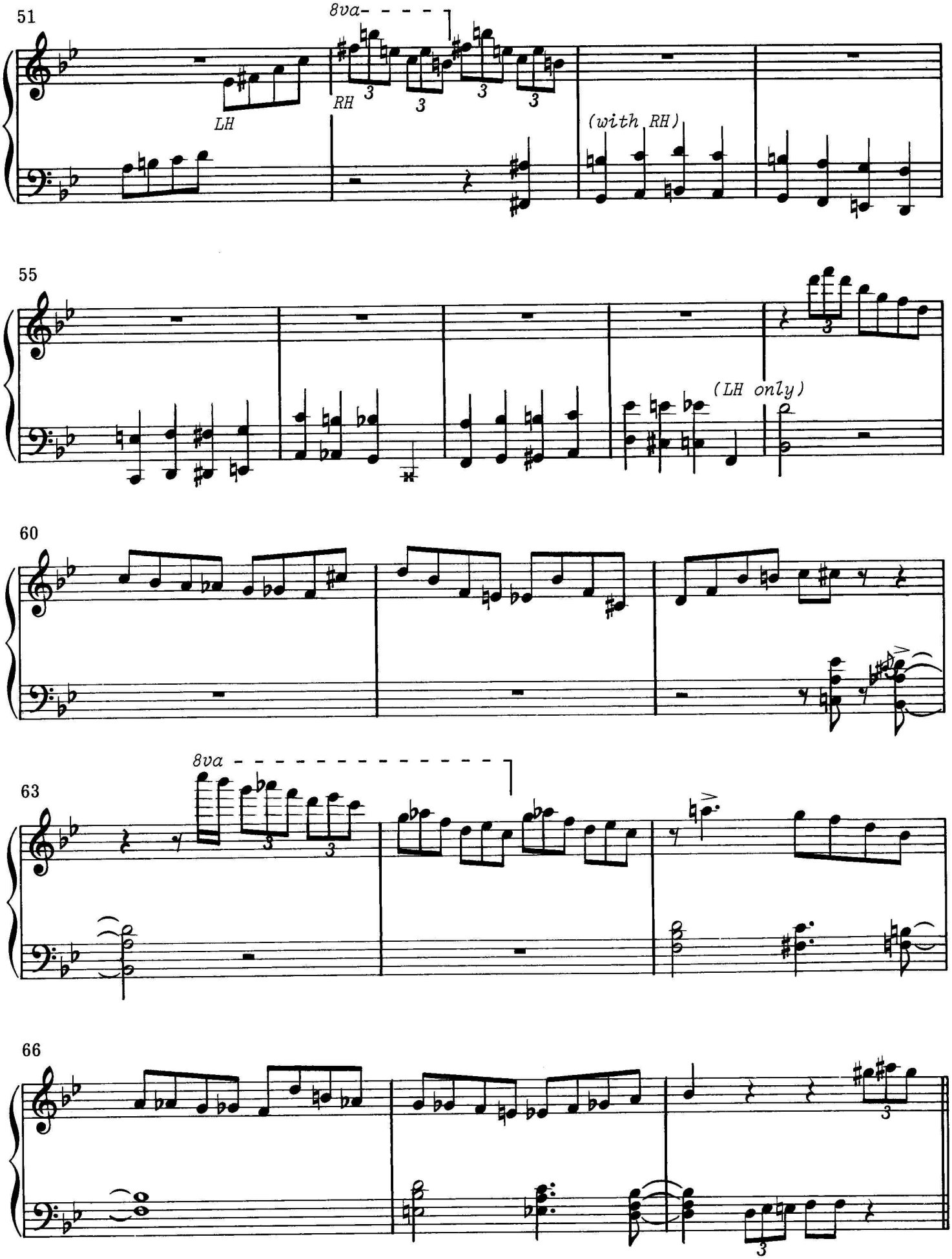
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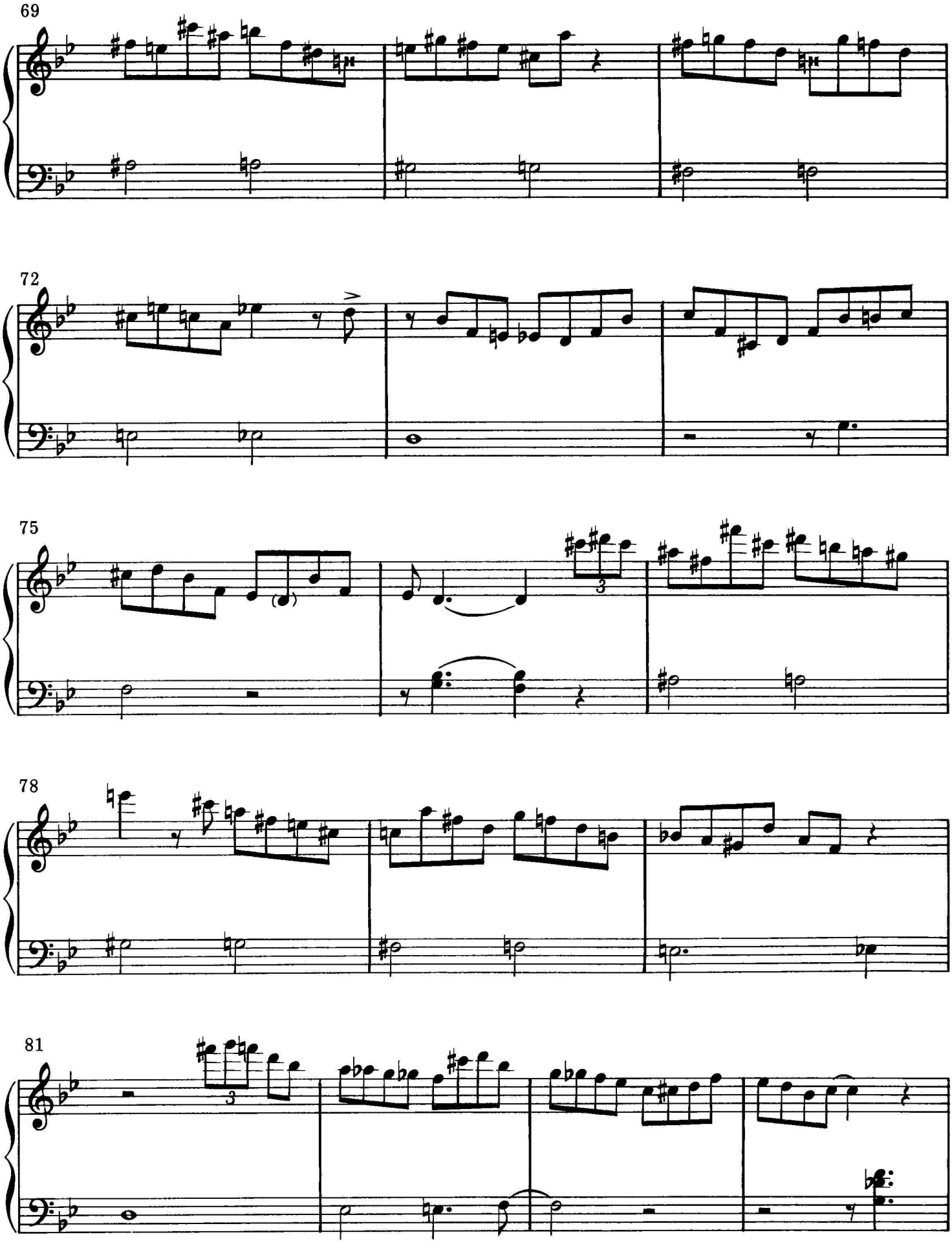
8va
LH
RH
(with RH)
55
(LH only)
60
63
8va
66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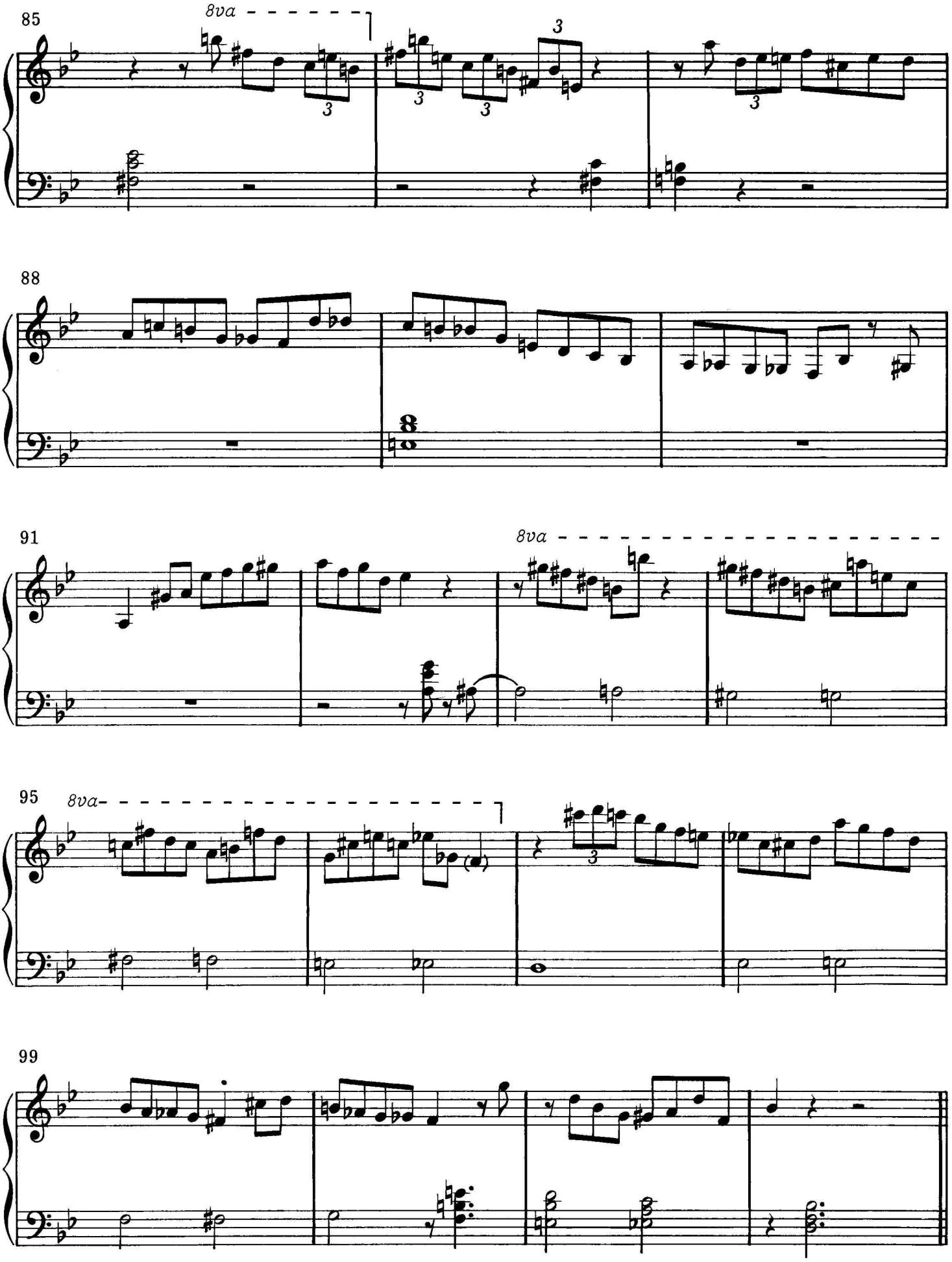
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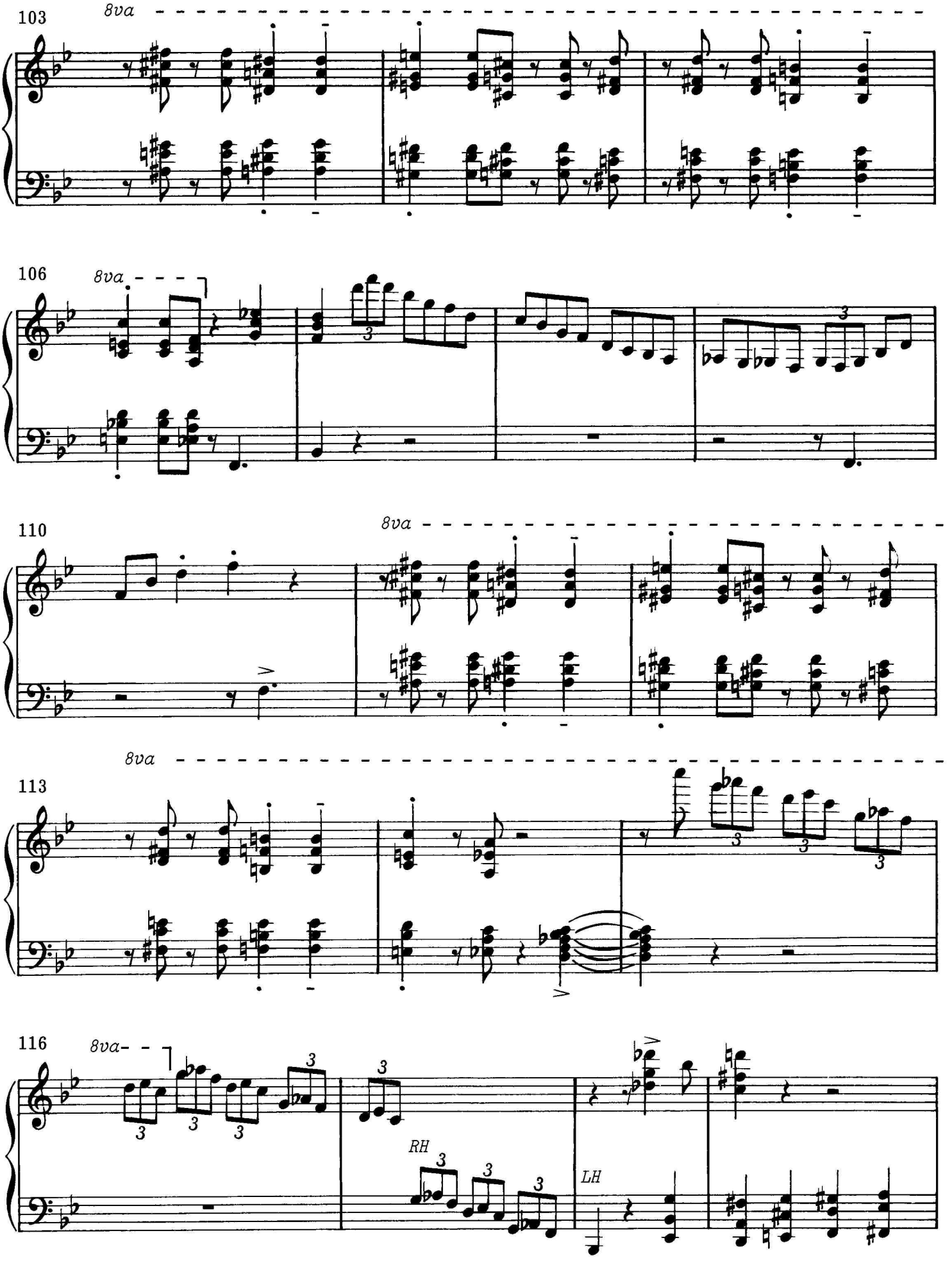
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8va
116
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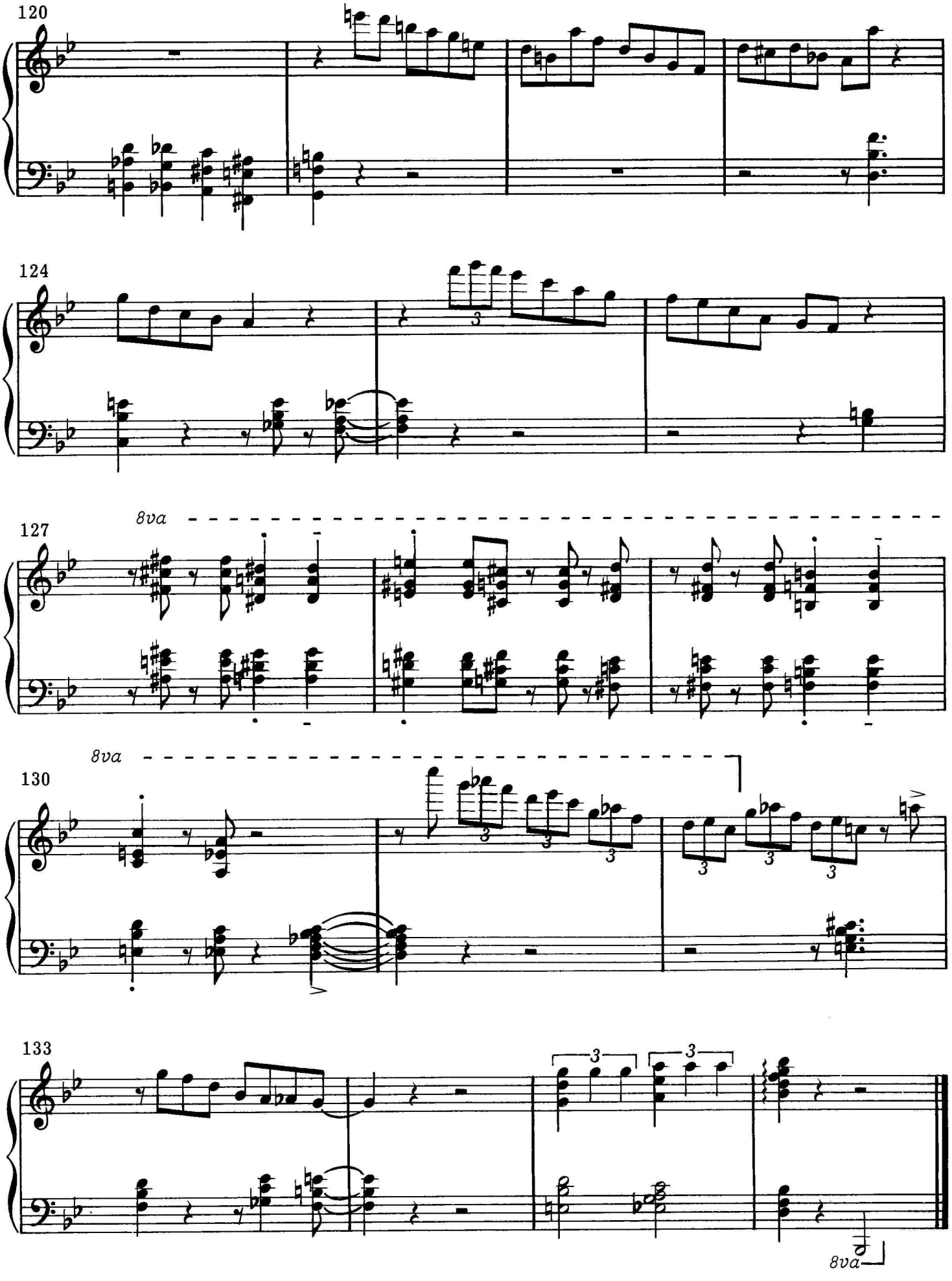
RH
LH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124
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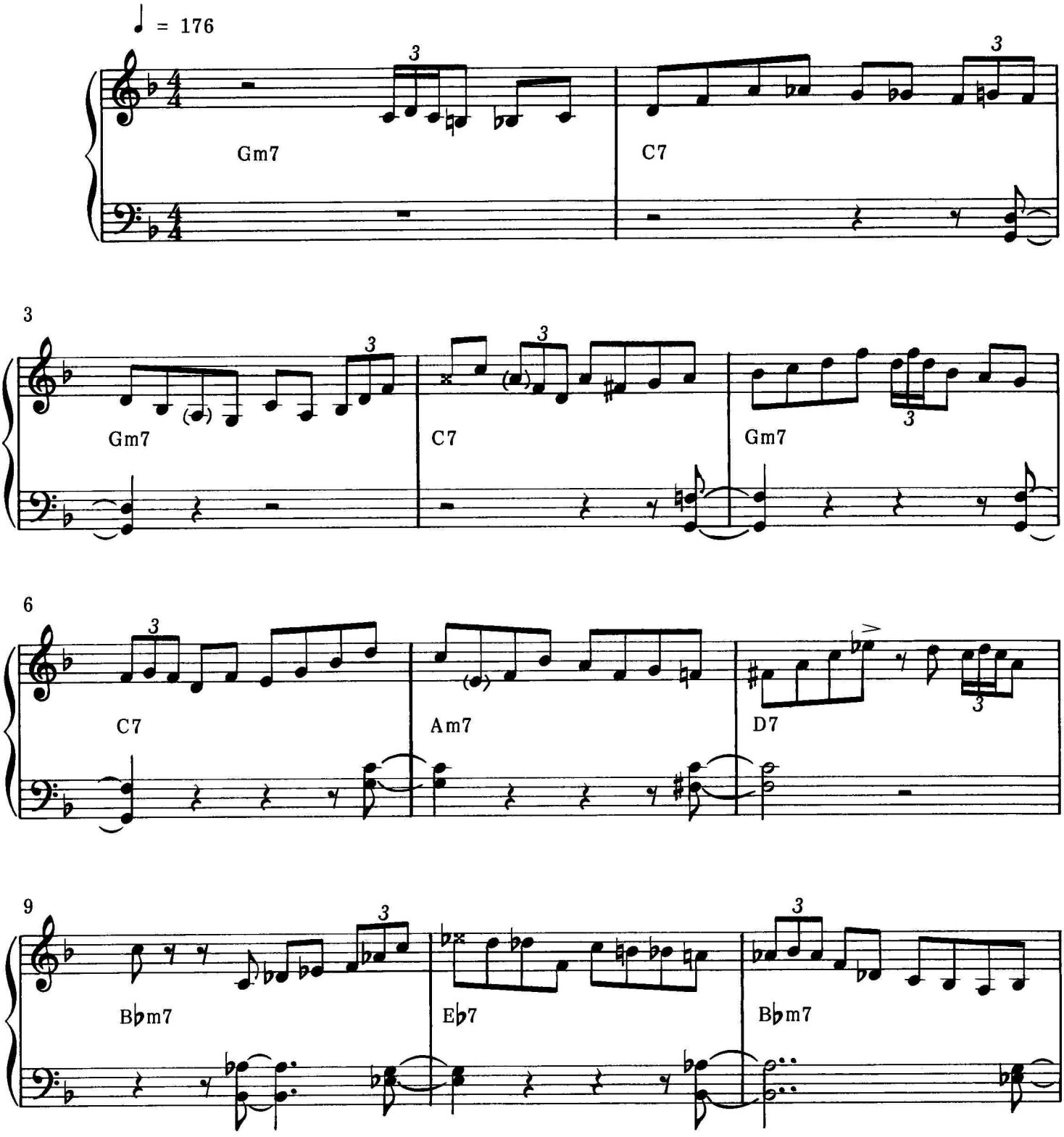
130
8va
133
8va

SPEAK LOW

Words by OGDEN NASH
Music by KURT WEILL



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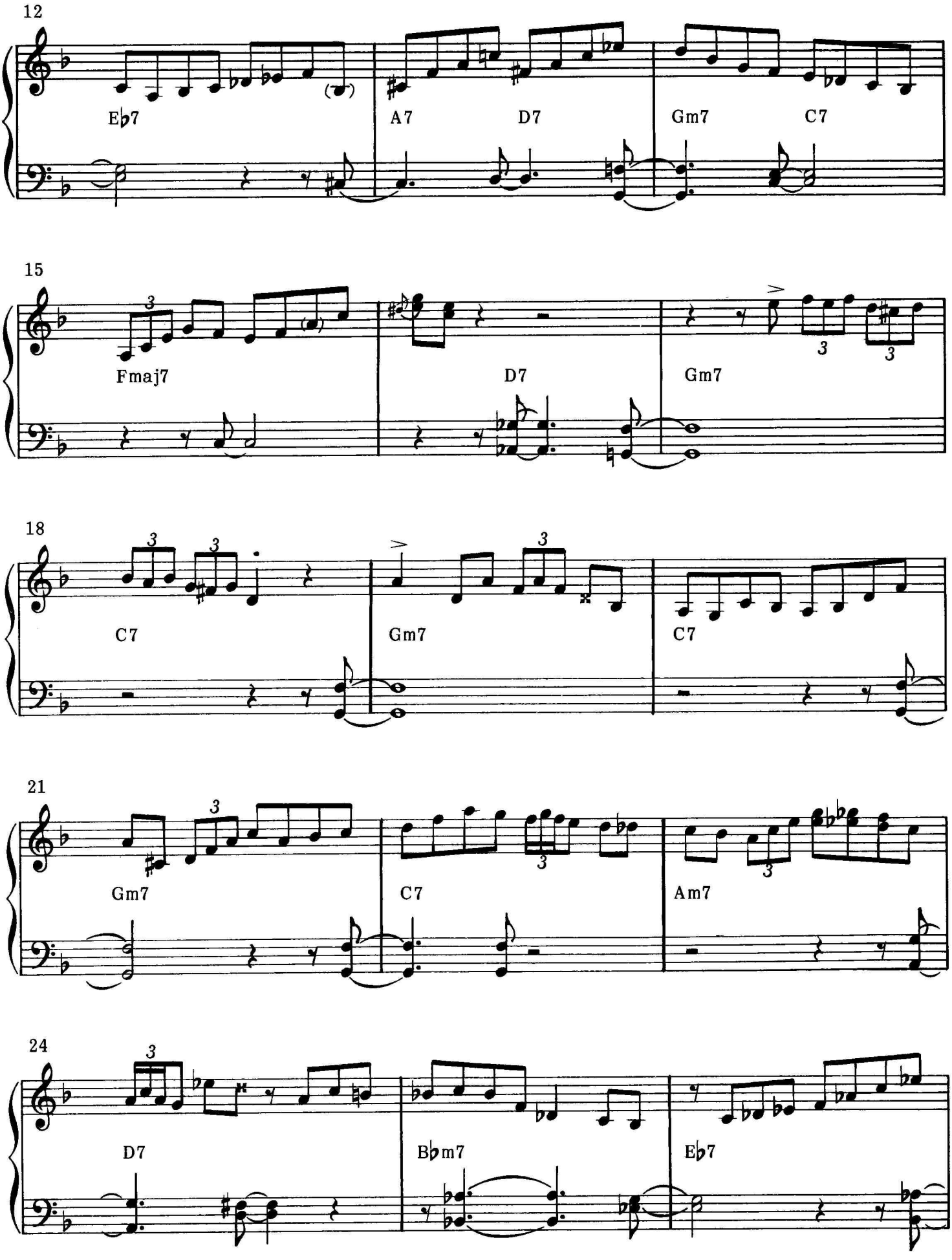
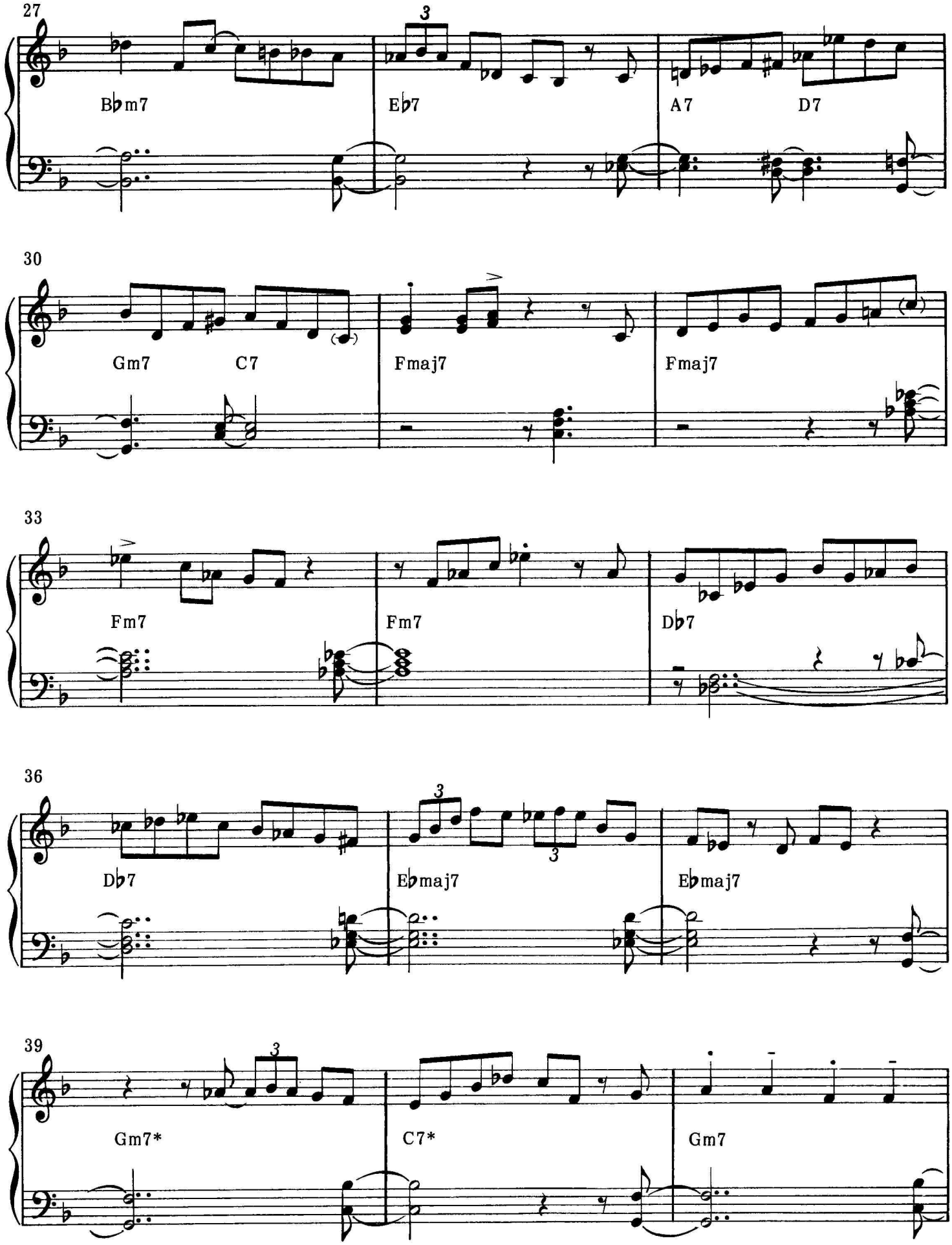
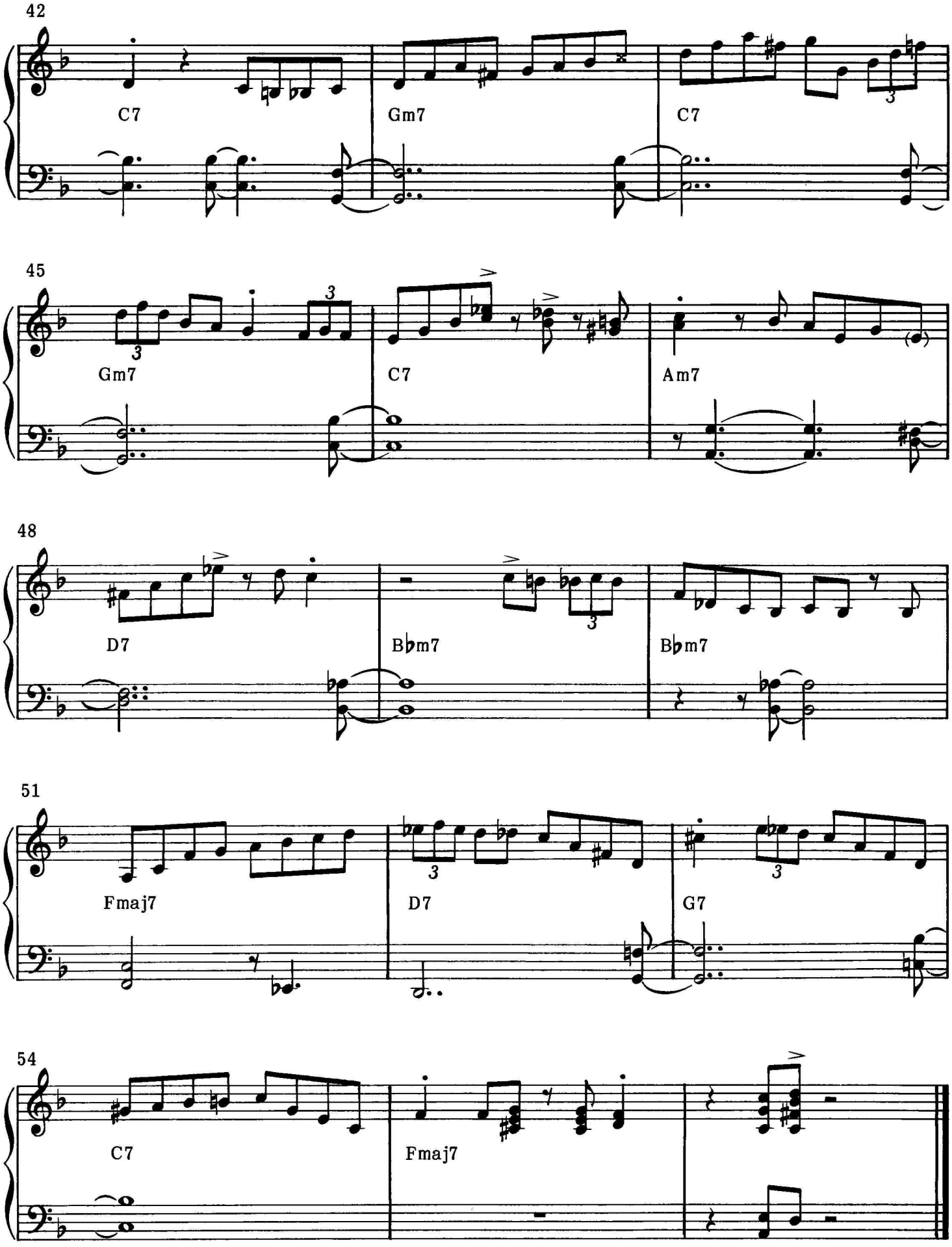
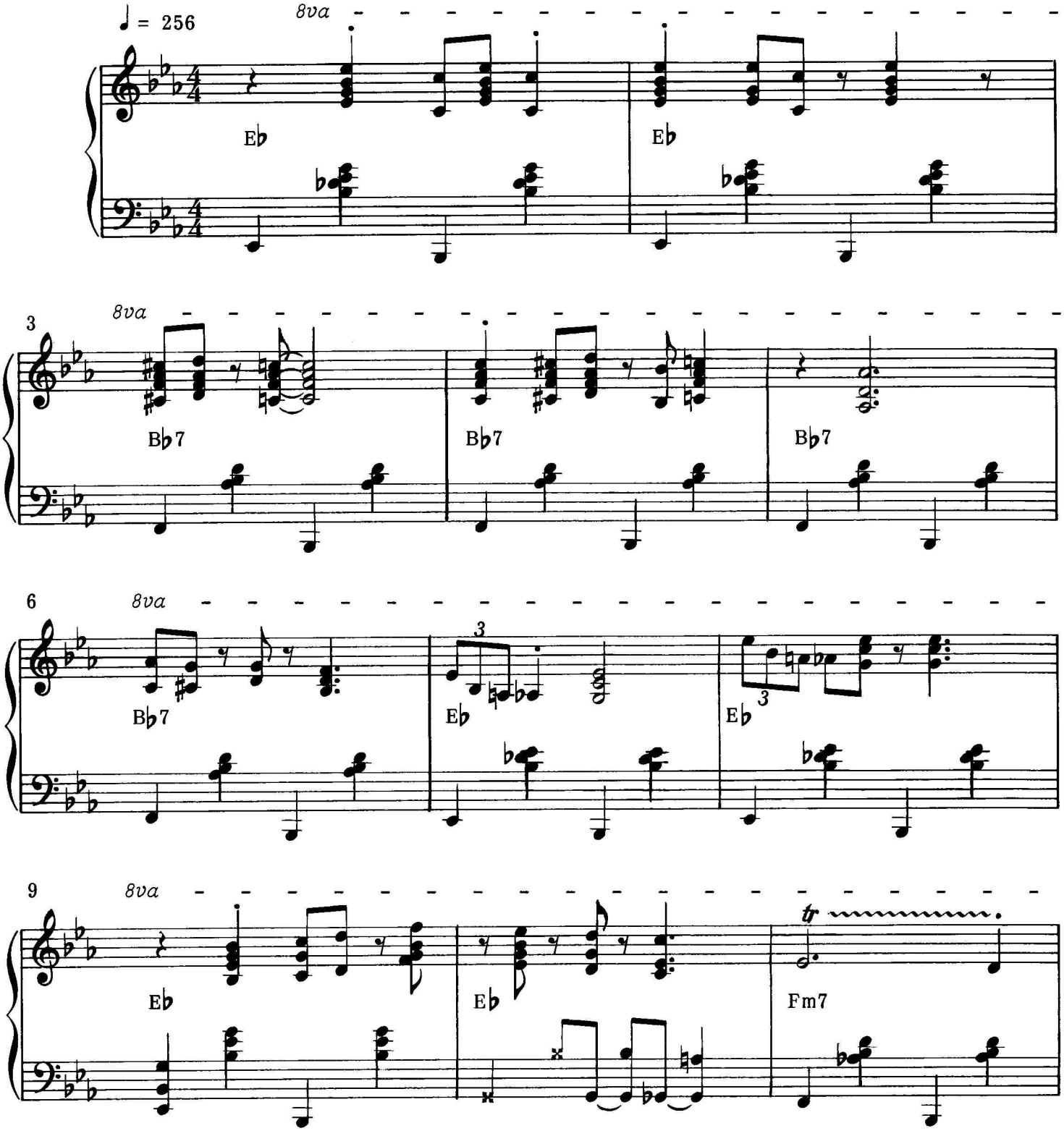

12
E♭7
A7
D7
Gm7
C7
15
Fmaj7
D7
Gm7
18
C7
Gm7
C7
21
Gm7
C7
Am7
24
D7
B♭m7
E♭7


27
B♭m7
E♭7
A7
D7
30
Gm7
C7
Fmaj7
Fmaj7
33
Fm7
Fm7
D♭7
36
D♭7
E♭maj7
E♭maj7
39
Gm7*
C7*
Gm7


42
C7
Gm7
C7
45
Gm7
C7
Am7
48
D7
B♭m7
B♭m7
51
Fmaj7
D7
G7
54
C7
Fmaj7

GRANDMA'S BALL

Music by
JIMMY BLYTHE



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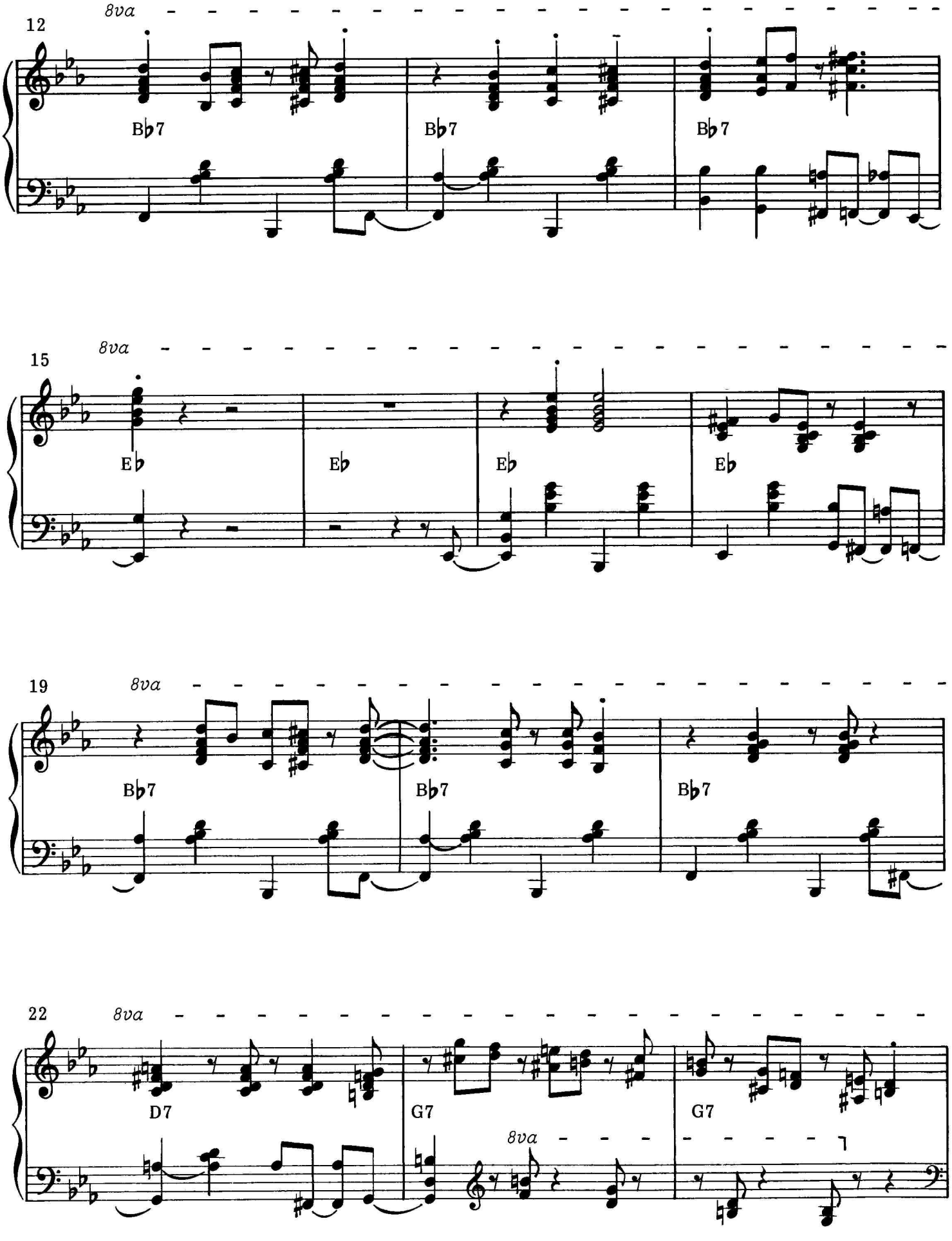
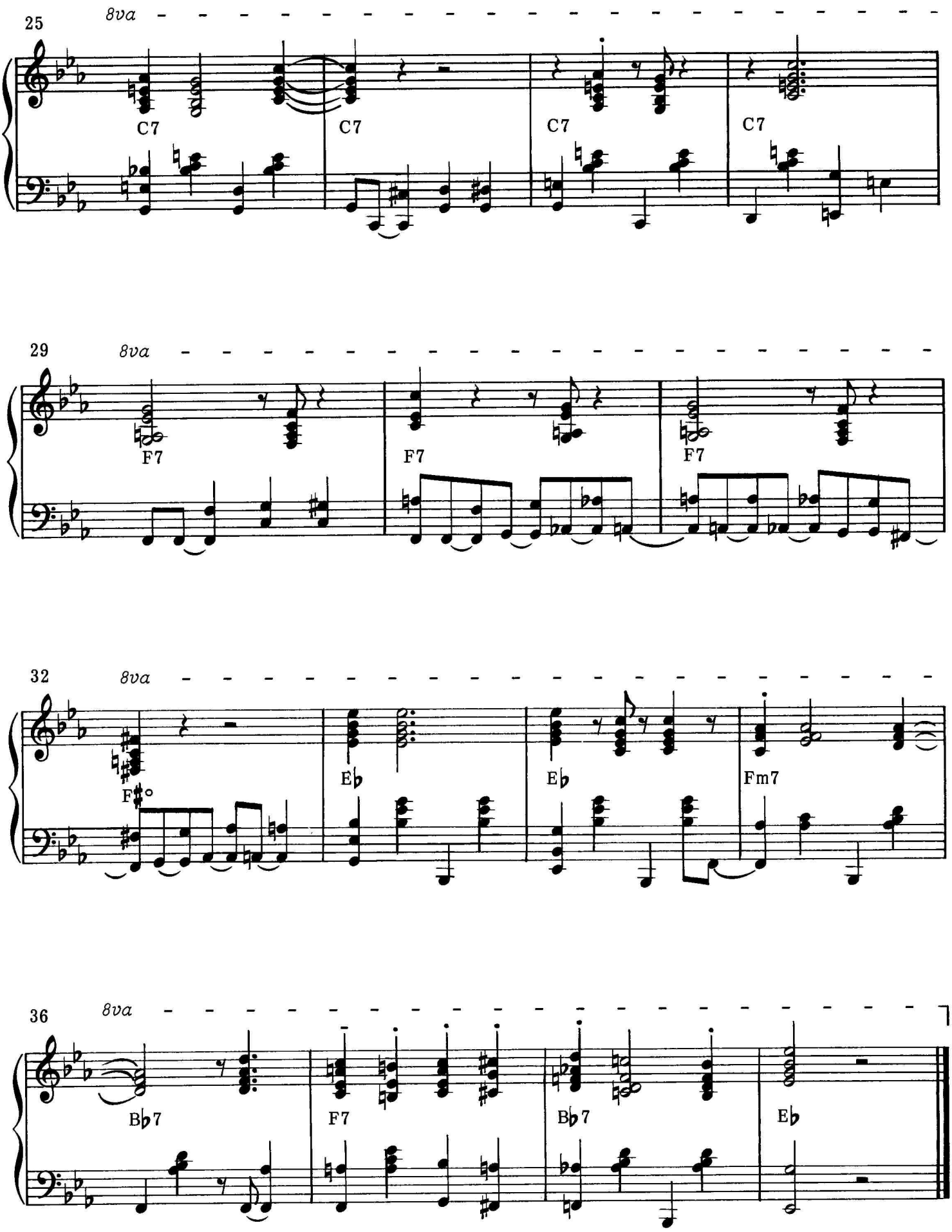
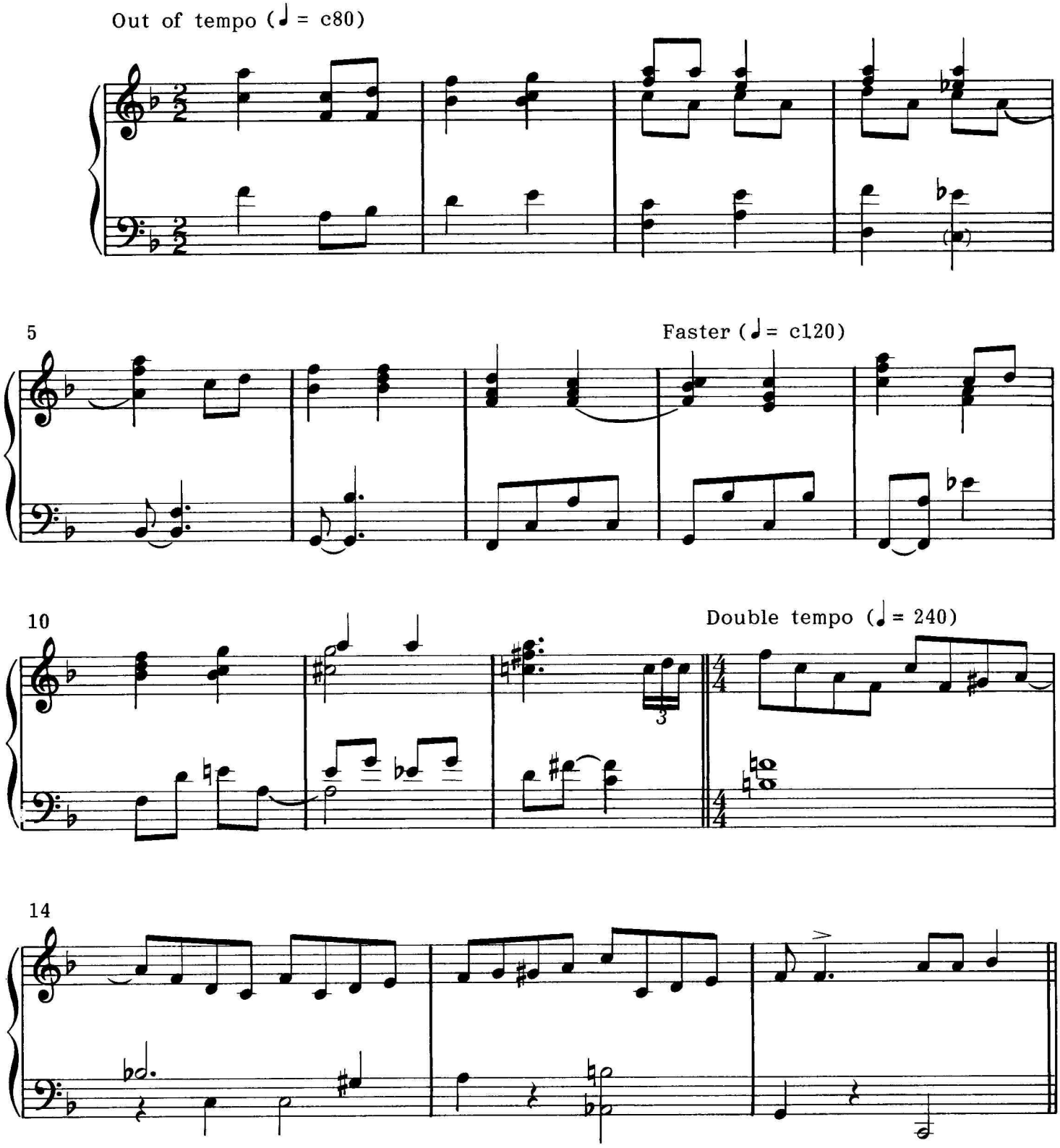

12
8va
B♭7
B♭7
B♭7
15
8va
E♭
E♭
E♭
E♭
19
8va
B♭7
B♭7
B♭7
22
8va
D7
G7
G7
8va


25
8va
C7
C7
C7
C7
29
8va
F7
F7
F7
32
8va
F♯°
E♭
E♭
Fm7
36
8va
B♭7
F7
B♭7
E♭

WHEN THE SAINTS GO MARCHING IN

TRADITIONAL



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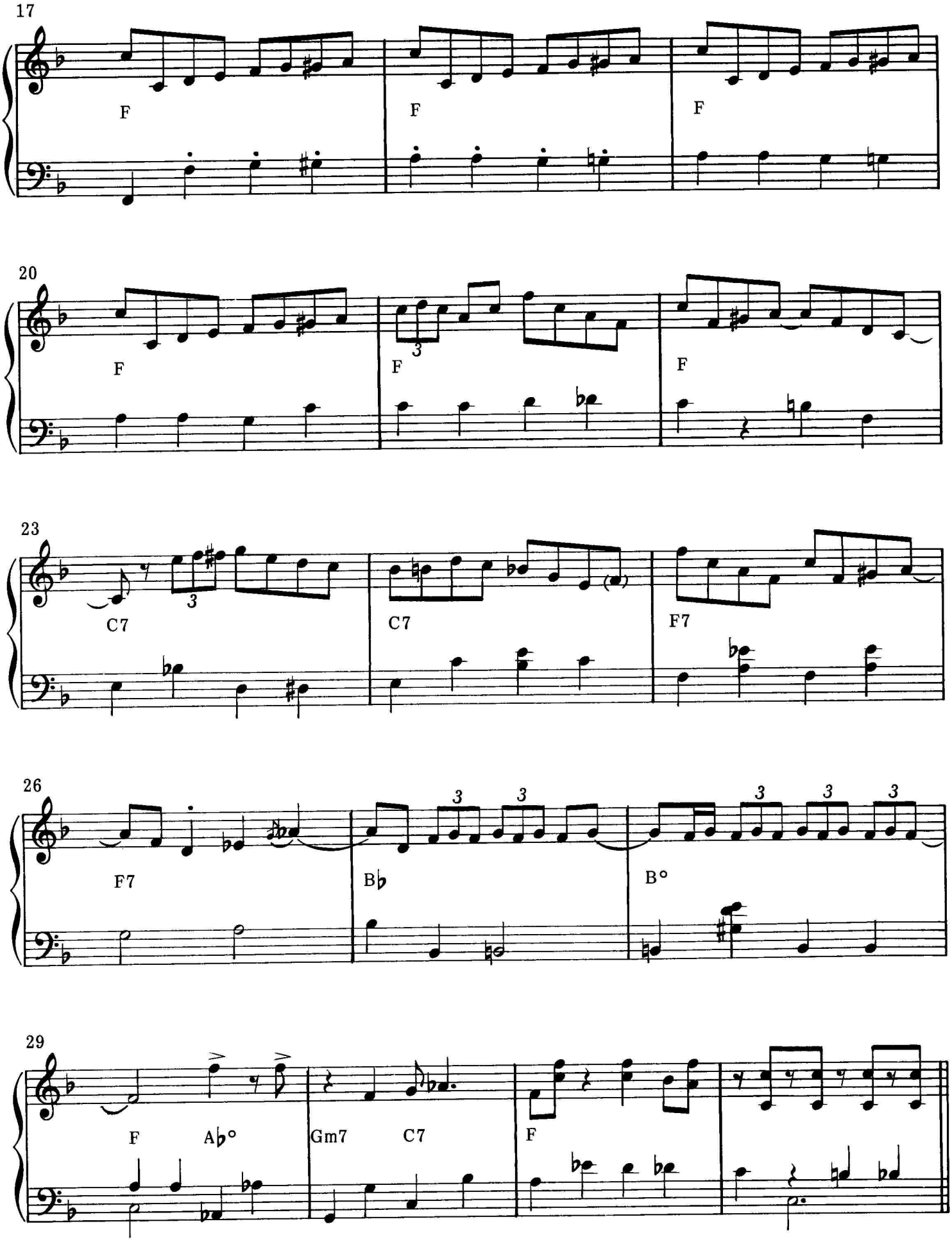
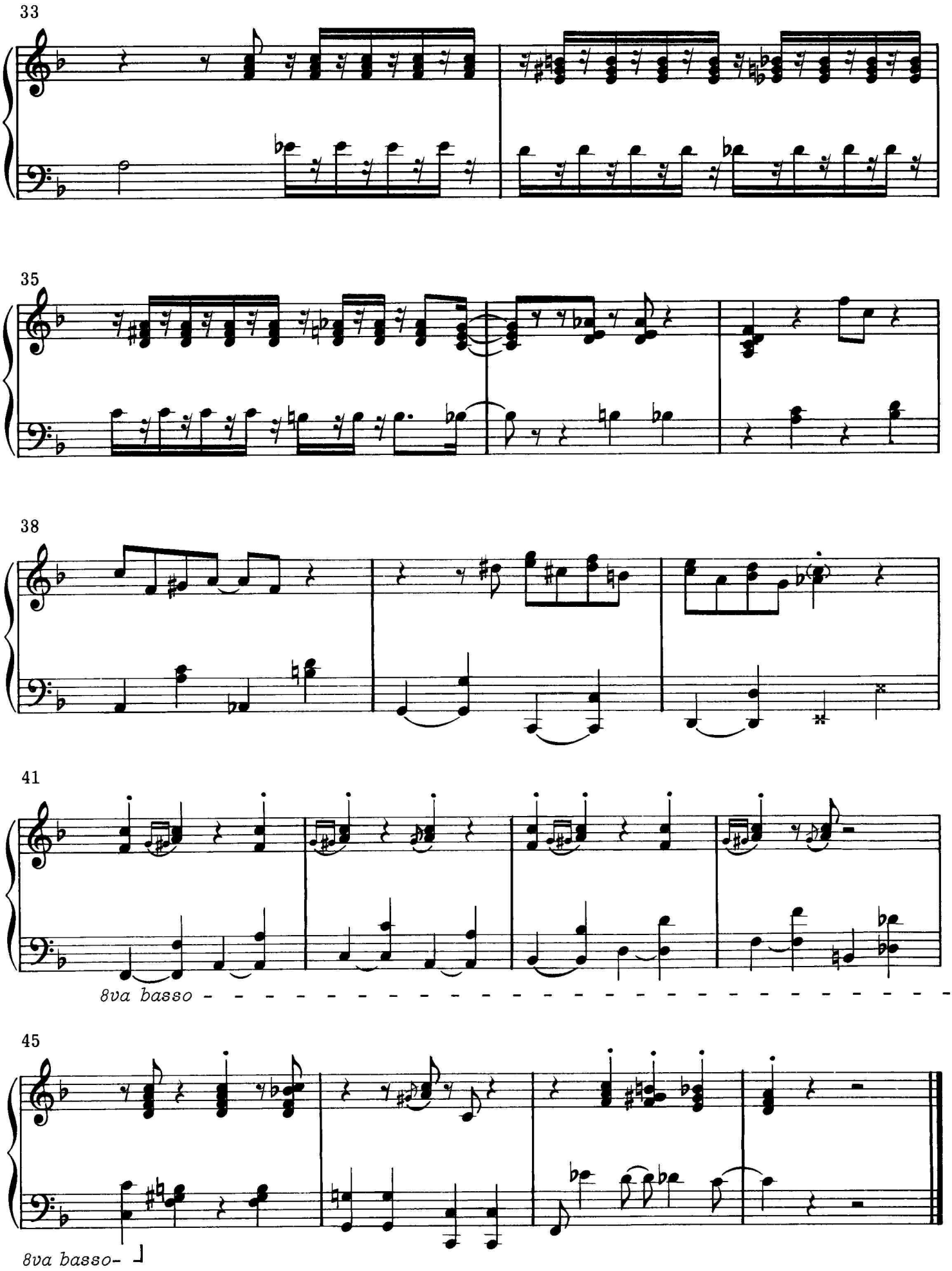
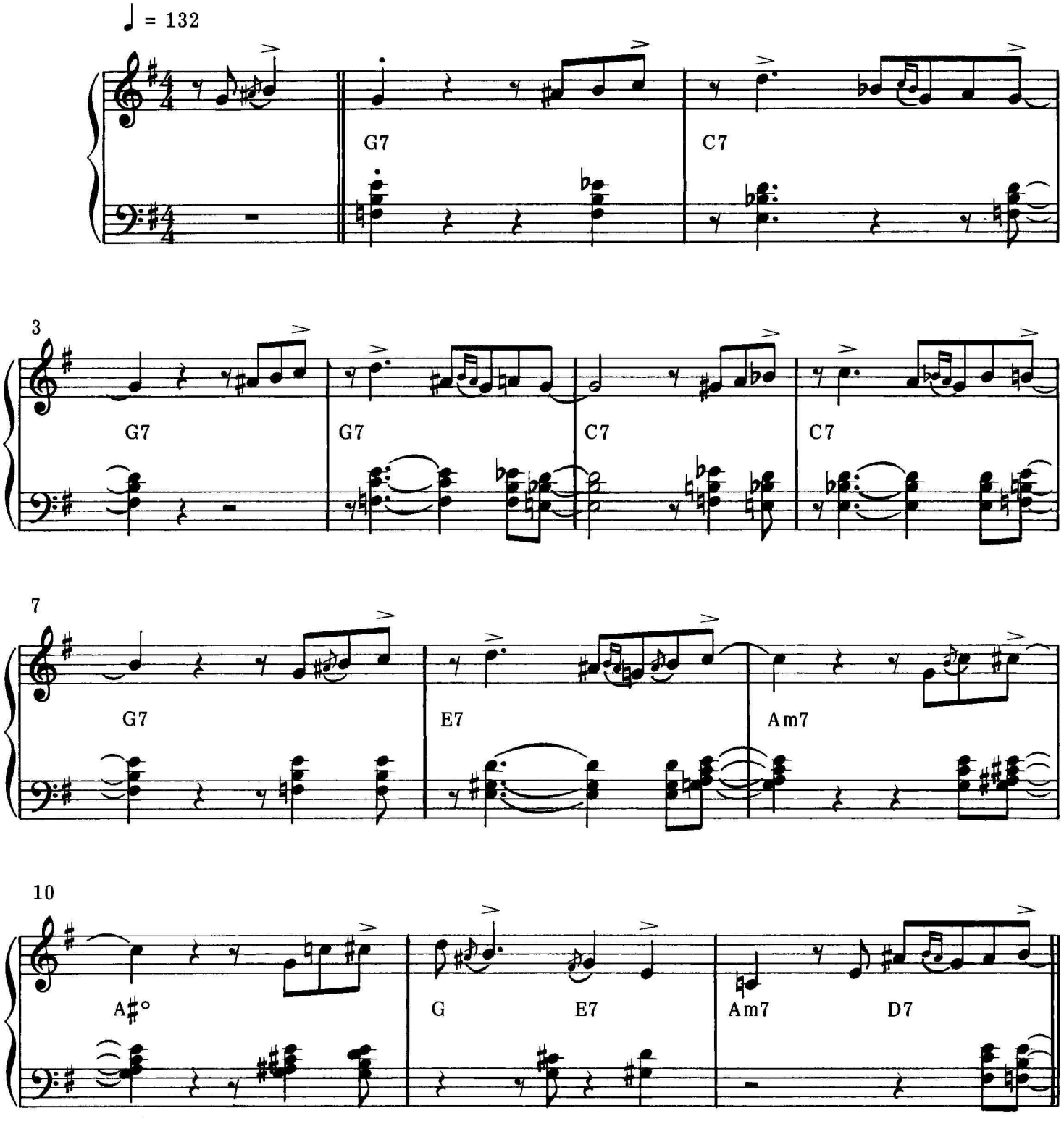

17
F
F
F
20
F
F
F
23
C7
C7
F7
26
F7
B♭
B°
29
F
A♭°
Gm7
C7
F


33
35
38
41
8va basso
45
8va basso-

BLOOZ FOR DOOK

Music by
BRIAN PRIESTLEY



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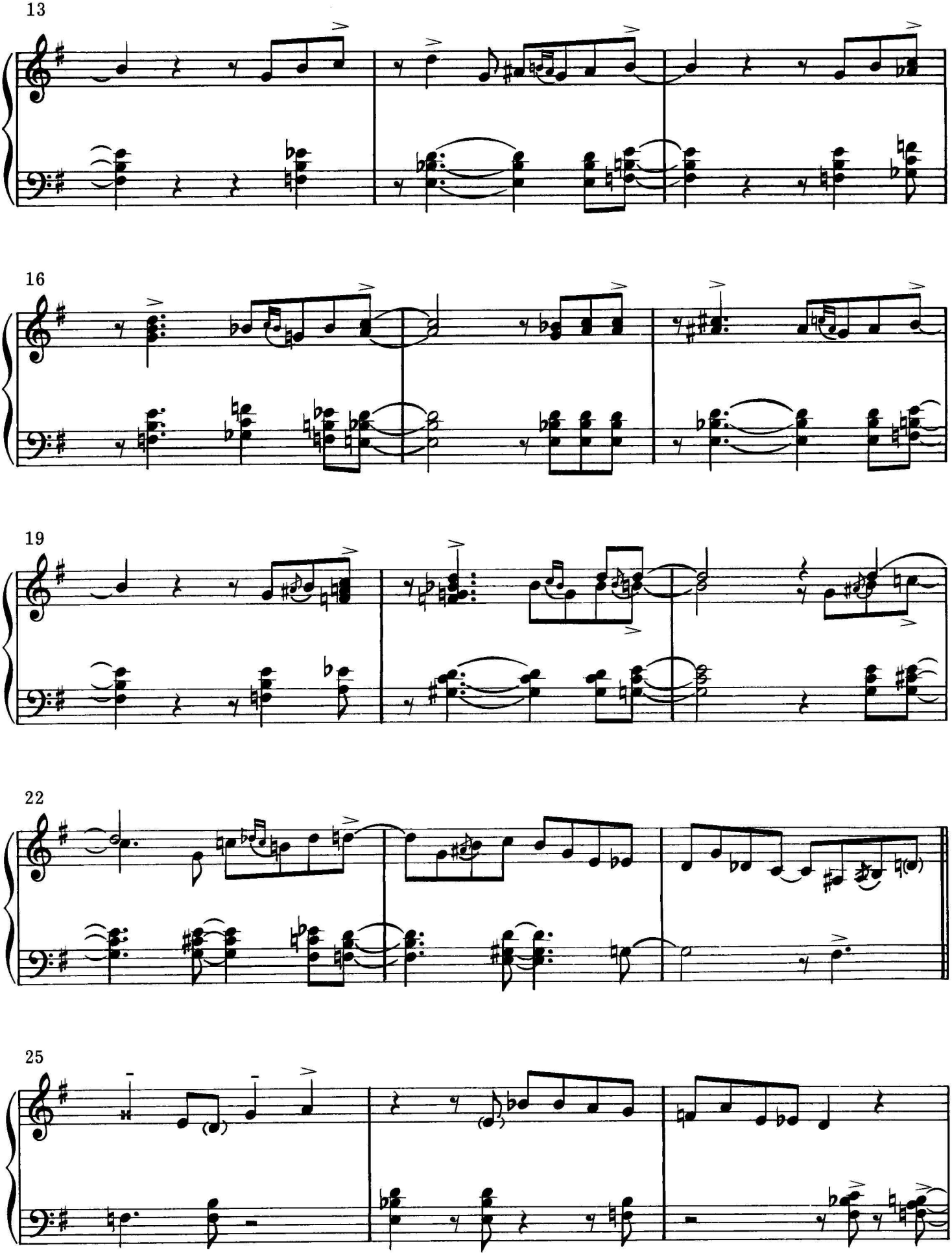
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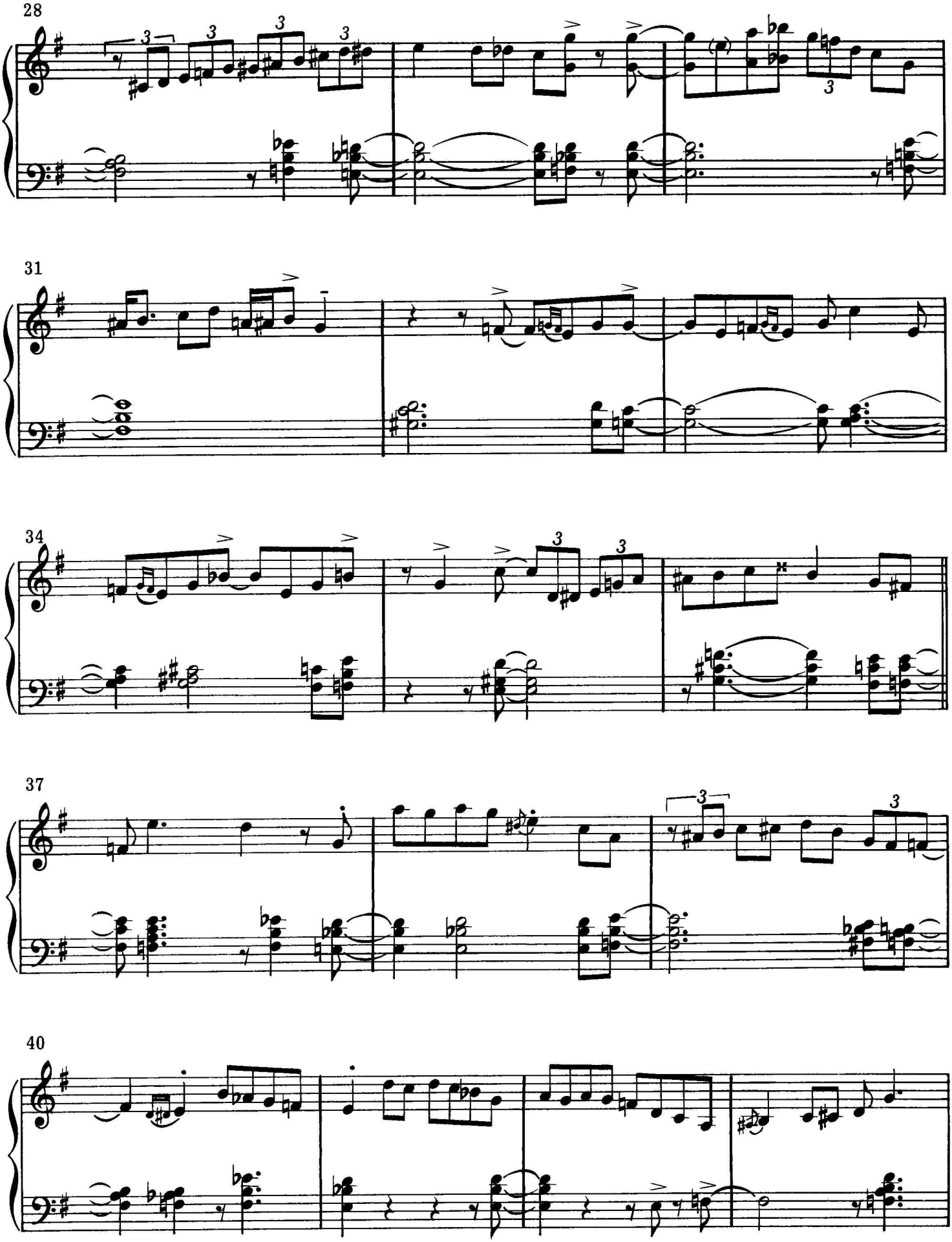
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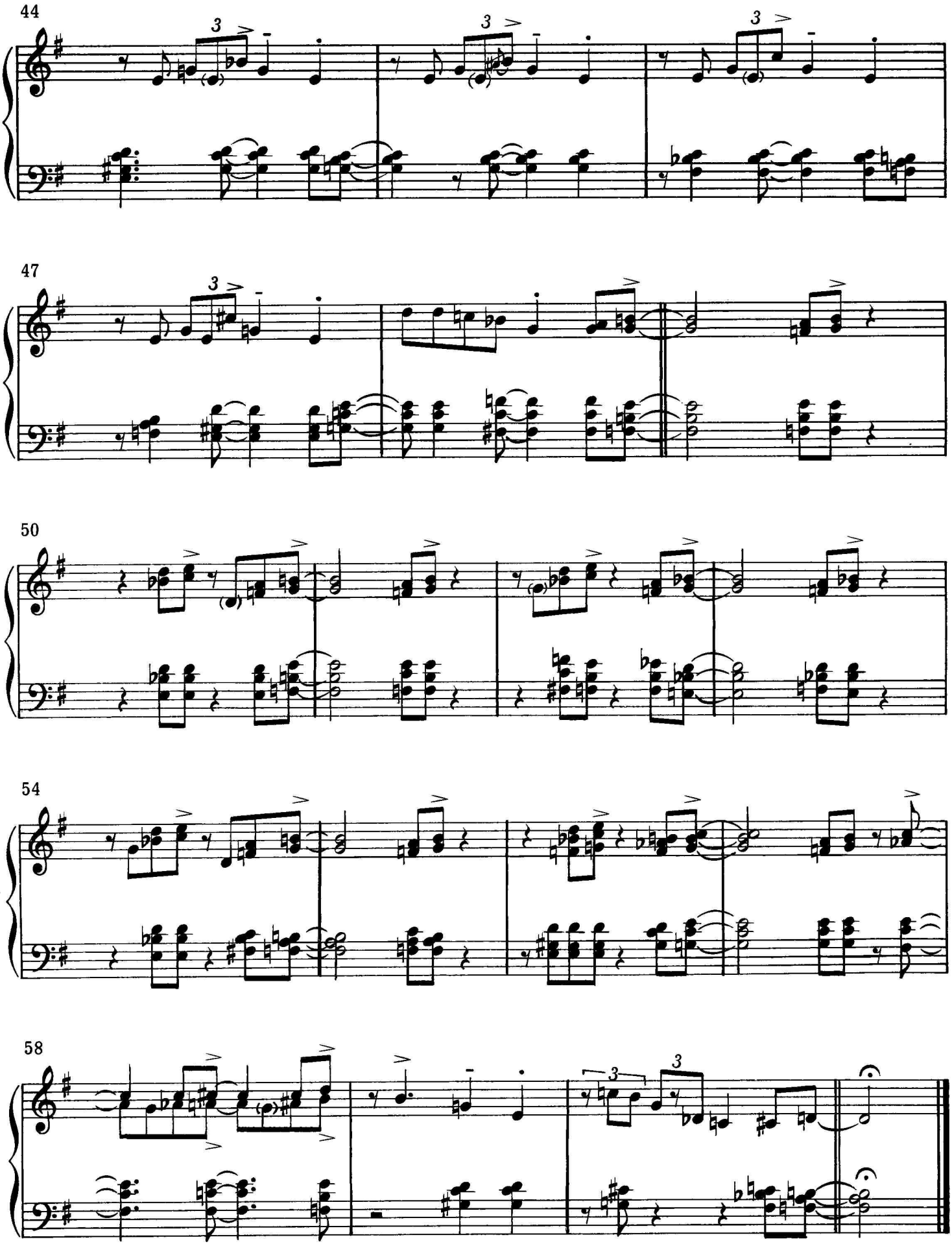

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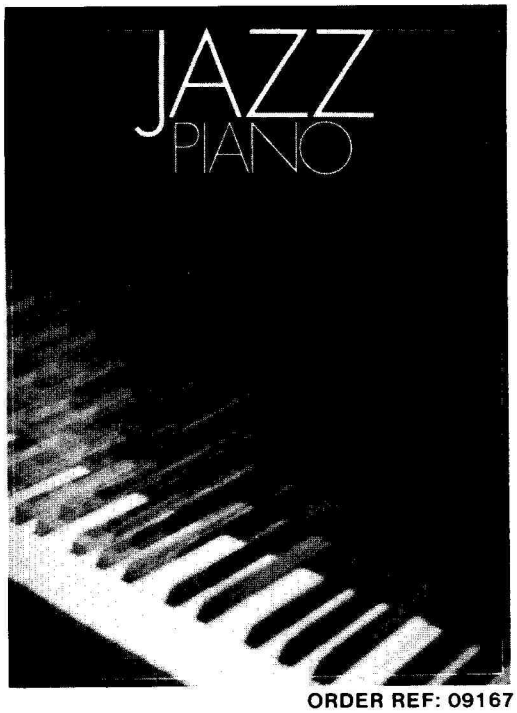

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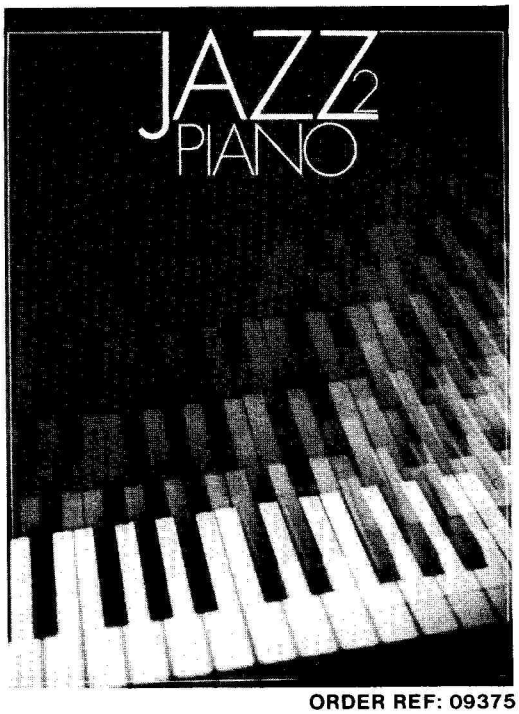

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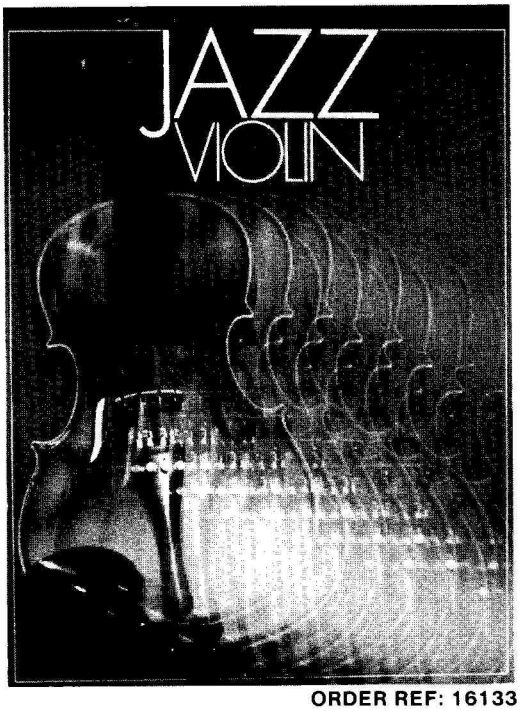

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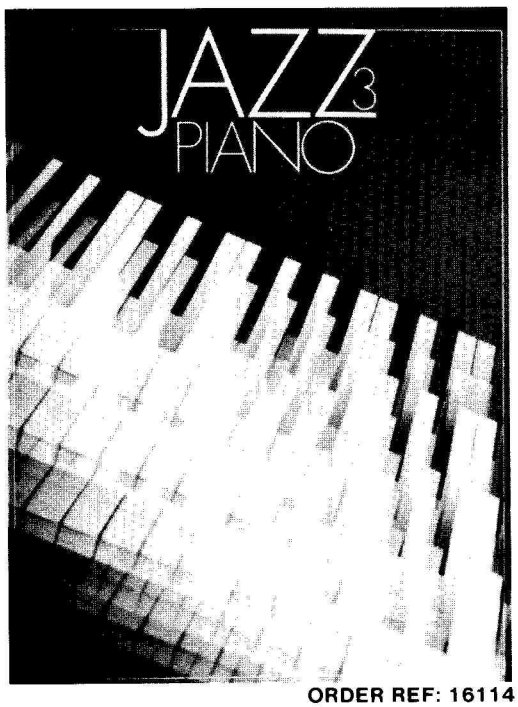

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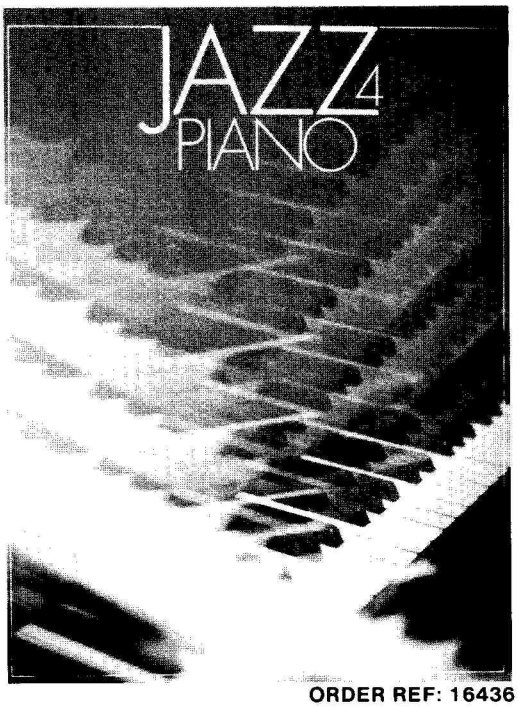

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